VOLUME XXIX
NO. 7

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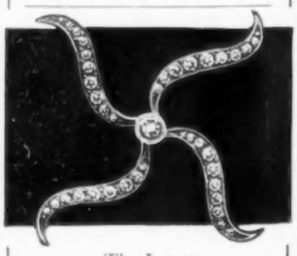

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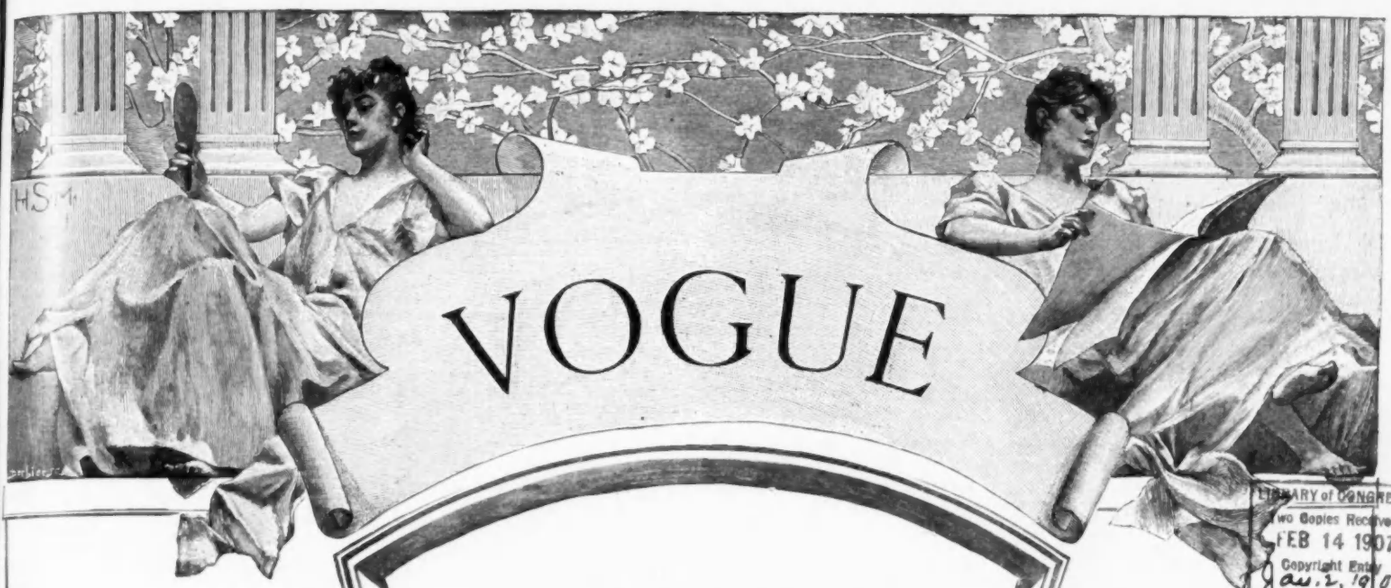

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CARD DIRECTORY

PUBLISHER'S NOTICES

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14 February, 1907

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QUICK PRINT SECTION

THE "Quick-Print section," page 204—a, should have a word or two of explanation. The reader doubtless has noticed that two kinds of paper are used on Vogue. One is very smooth so as to take a clear impression from fine engravings and bring out all the tonic values of any drawing. Paper of this description cannot be printed quickly. The other kind of paper is softer and not so smooth. It is specially adapted to quick printing, and delicately shaded drawings cannot be printed well on its spongy surface. On this softer paper all the late items and articles requiring none or very simply rendered drawings are printed, such forms going to press on Monday of the week of publication. On the smoother surfaced, highly finished paper are put those illustrations which require very careful printing, such forms going to press nearly two weeks before the day of publication. By this arrangement the reader gets the very great advantage of having not only an illustrated paper containing drawings printed as are monthly magazines, but articles containing information brought to a news basis as close as only three days before the day of publication.

VOGUE

To be dated

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ANNOUNCEMENT

NUMBER

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QUICK-PRINT SECTION

THE SALE AND EXCHANGE

Under the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

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Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS. Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
1 February, '07

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In the Spring Announcement number of Vogue published next week, will appear the first part of an illustrated story, by E. F. Benson, author of Dodo, entitled The Terror by Night.

DESCRIPTIONS OF FASHIONS

PAGE 215

LEFT FIGURE.—Coat model by Paquin of vieux rose broad cloth, the deep collar of self-tone velvet is bordered with satin. The vestees are of vieux rose satin embroidered in bright rose and gold, the design is continued on the collar border. The upper part of the coat at the front is in bolero effect with long pointed ends falling loosely at the sides, finished with silk tassels. Similar ends are at the back, and a crush girdle of velvet, which crosses beneath, and passes through slashes, fastens between the fronts. The attached lower part of the coat at the back has gathered fullness. Ornaments of silk braid the shade of the cloth, with long tassels trim the front, with tabs caught by dull gilt buttons.

MIDDLE FIGURE.—Carriage coat by Paquin of mustard color broadcloth, with vestees of paler mustard chiffon velvet embroidered in old blue and silver; the front cuffs are of embroidered velvet. Silk tassels trim the revers and vest ends and antique silver buttons are at either side of the slashed side seams. The sleeves are hooded, and at the back of the coat is a deep yoke, with three side plaited bands inset, a similar band finishing the sleeve. Below the yoke the back is in three box-plaits.

RIGHT FIGURE.—Carriage wrap by Paquin of deep cerise cloth, with gray velvet collar and vestees of black and white checkered velvet. A self-tone velvet band, studded with velvet-covered buttons crosses the sleeve border between the reversed tucks, similar buttons trim the collar border and front box-plaits. Buttons in a smaller size trim the vest.

PAGE 217

LEFT FIGURE.—Navy blue pongee traveling suit, the plaited skirt and the Directoire coat are inset with bands that are strapped and outlined by fancy silk braid in self-tone. The skirt is in seven gores, the plaits stitched to yoke depth. The coat has a yoke of dull red moire, trimmed with blue braid, blue crochet buttons and cord loops; the braid-trimmed band forms a collar effect and also outlines the yoke. The fronts of the coat are in wide panels, and give a wide shoulder effect, the line is continued at the back by a little cape, that falls loosely between the shoulders. The back of the coat is seamless and a plaiting crosses the lower part, ending at the sides of the fronts in slashed panel ends showing inset bands trimmed with braid.

MIDDLE FIGURE.—Directoire gown of mercerized white Tangiers cloth combined with Irish crochet lace. The pipings and straps are of coral pink linen, the latter caught at the ends by mother-of-pearl buckles. The sleeves of the coat are trimmed with folds in tuck effect. The lower cuff is of white Brussels net mousquetaire, and finished by two ruffles of Valenciennes lace. The bands on the coat finish with ends and buckles at the middle back. In the full skirt which is hung from a deep yoke of the crochet lace, there are five inserted lace panels at graduated distances above the hem, outlined by corded pipings of the linen; linen straps trim between.

RIGHT FIGURE.—Sage green canvas voile costume, trimmed with black satin and cut jet buttons. The gored skirt is tucked in groups to yoke depth and above the satin folds at the hem is a deep tuck.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Warfield in The Music Master
Astor Theatre, B'way and 45th St.
Tennessee of the Hills
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Henrietta Crossman iu All-of-a-Sudden Peggy
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
The Girl from Vienna
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
Ellen Terry in Captain Brassbound's Conversion
Garden Theatre, 27th St. and Madison Ave.
The Little Michus
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St. West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Road to Yesterday
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
The Hypocrites
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in Salomy Jane
Lincoln Sq. Theatre, 66th St. and B'wy
The Belle of London Town
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Sothern and Marlowe in Repertoire
Madison Square Theatre, 24th St., near B'way.
Carlotta Nillson in The Three of Us
Manhattan Theatre, 331d St. and B'way
The Girl and the Governor
Majestic, 59th St. and B'way
The Rose of the Alhambra
New Amsterdam Theatre, West 42nd St.
Brewster's Millions
New York Theatre, B'way and 45th St.
Elsie Janis in the Vanderbilt Cup
Princess, B'way and 29th St.
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SOCIETY

Notes under this head, three cents a word; minimum, one dollar.]

DIED

Boardman.—At his late residence, 44 Locust Street, Flushing, L. I., 3 February, 1907, Edward Horace Boardman.

Cowperthwait.—Suddenly, on Friday, 1 February, 1907, Grace Ellsworth Murray, wife of Charles Tyler Cowperthwait of Chestnut Hill, Penn., and daughter of the late Lindley Murray, Jr., of Brooklyn, N. Y.

Frothingham.—Suddenly, on Saturday, 2 February, 1907, at his late residence, 20 West 77th Street, Howard P. Frothingham.

Livingston.—In Trenton, N. J., on Friday, 1 February, 1907, Alfred Moore Livingston, born 16 January, 1841, son of the late Alfred S. Livingston and Justina Livingston.

Schermerhorn.—On 3 February, 1907 at her late residence, 25 East 79th Street, New York City, Katie Tuckerman Cotting, widow of John Egmont Schermerhorn of this city, and daughter of the late Amos Cotting and the late Elizabeth Jameson Cotting.

Wynkoop.—At her residence, Wynkoop Farms, Hurley, N. Y., Friday 1, February, 1907, Elizabeth Appleton Wynkoop, daughter of the late William and Jerusha Frisby Appleton and wife of the late James D. Wynkoop of New York.

ENGAGED

Brown-McAlpin.—Miss Elizabeth Killingsworth Brown, daughter of the late David Wolfe Brown, to Mr. Frederick McAlpin.

Draper-Hodson.—Miss Maria Louise Draper, daughter of the late Warren Nelson Draper of Duluth, Minn., to Mr. J. F. P. Hodson.

WEDDINGS

Hecksher-Vanderhoef.—Mr. Gustave Maurice Hecksher, and Miss F. Louise Vanderhoef, daughter of Mr. Herman B. Vanderhoef were married on Wednesday, 6 February, in St. Bartholomew's Church. Matron of honor: Mrs. Morgan Cowperthwait. Bridesmaids: Miss Anna Connely, Miss Adelaide S. Knox, Miss Kate de Forest Prentice, Miss Mollien Maxwell, Miss Mary A. Vanderhoef and Miss Antoinette Hecksher. Best man: Mr. John Stevenson. Ushers: Mr. F. Bailey Vanderhoef, Mr. George C. L. Low, Mr. Roger Flanders, Mr. Spencer Turner, Mr. Ernest Tracy and Mr. Morin Hare. Present were: Mr. and Mrs. Andrew Carnegie, Mr. and Mrs. Charles A. Moore, Miss Elsie Moore, Mr. and Mrs. George Vanderhoef, Major and Mrs. George B. McClellan, Mr. and Mrs. W. H. Thomas, Mr. and Mrs. Thomas, Mr. and Mrs. W. C. Fargo, Mr. and Mrs. James C. Fargo, Mr. and Mrs. W. C. Demorest, Mr. and Mrs. John T. Wilson, Mr. and Mrs. William W. McAlpin, Mr. and Mrs. James T. Pyle, Mr. and Mrs. Nathaniel F. Moore and Mr. and Mrs. Charles McAlpin, Mrs. N. S. Vanderhoef, Mr. and Mrs. O. De Gray Vanderbilt, Mr. and Mrs. Henry S. Carpenter, Mr. and Mrs. Albert G. Legg, Mr. and Mrs. C. W. Carpenter, and Mr. and Mrs. August Hecksher.

Pruyn-Morgan.—Mr. Frederick S. Pruyn and Miss Beatrice Morgan, daughter of Mr. W. Fellowes Morgan were married on Tuesday, 5 February, in St. George's Church. Maid of honor: Miss Pauline Morgan. Bridesmaids: Miss Janet Dana, Miss Dorothy Snow, Miss Gladys Durant Rice, Miss Louise Leavitt Kobbé, Miss Corinne Douglas Robinson, Miss Mildred Carter, Miss Lydia Mason Jones, Miss Sylvia C. Parsons and Miss Lily Lee Page. Ushers: Mr. Preston Davie, Mr. Edward E. Bowditch, Jr., Mr. Russell E. Sard, Mr. Edward Lansing Pruyn, Mr. James W. Tew, Mr. Gordon Fairchild, Mr. Adelbert Ames, Mr. Samuel T. Callaway, Mr. W. Fellowes Morgan; Jr., Mr. Robert H. Cox, Mr. G. Palen Snow, Mr. Meid A. Murdock, Jr., and Mr. Bertram de L. Cruger. Present were: Mrs. D. P. Morgan, Mrs. J. Ridgley Carter, Mr. and Mrs Joseph H. Choate, Mr. and Mrs. Joseph H. Choate, Jr., Mr. and Mrs. Fellowes Davis, Mr. and Mrs. William D. Sloane, Mr. and Mrs. J. Stevens Ulman, Miss Clara Wright Barclay, Mr. and Mrs. Reginald Ronalds, Mr. and Mrs. Bayard Van Rensselaer, Mr. and Mrs. Lorillard Spencer, Mr. and Mrs. Sabin, Mr. and Mrs. Alan H. Strong, Mrs. Theodore P. Selmes, Mrs. Arthur Mason Jones, Judge and Mrs. John Clinton Gray, Mrs. John V. L. Pruyn, Jr., Mr. Charles Lanier, Mr. and Mrs. W. Barclay Parsons, Mr. and Mrs. Howard Page, Mr. and Mrs. G. Y. Lansing, Mr. and Mrs. George Sard, Mr. and Mrs. Frederick A. Snow, Miss Dorothy Whitney, Mr. and Mrs. William Woodward, Mr. and Mrs. Frank S. Witherbee, Mr. and Mrs. James Wadsworth, Jr., Mr. and Mrs. Rudolph H. Kissel, Mrs. De Lancey Nicoll, Mr. and Mrs. J. Fenimore Cooper, Mr. and Mrs. George Bird, Jr., Mrs. Robert D. Pruyn, Mr. and Mrs. Morris K. Jesup, Mr. and Mrs. Arthur Iselin, Mr. and Mrs. Milton S. Barger, Mr. and Mrs. F. Delano Weekes, Mr. and Mrs. James M. Waterbury, Mr. and Mrs. Rudolph Schirmer and Mr. and Mrs. James L. Breese.

CHARITY BALL

The Annual Charity Ball in aid of the Nursery and Childs Hospital was given at the Waldorf on Tuesday, 5 February. Present were: Mrs. Henry C. Eno, Mrs. Richard Croker, Mrs. J. H. Hammond, Mrs. Dos Passos, Mrs. Hans Winterfeldt, Mrs. John de la Vergne, Mrs. Walton M. Peckham, Mrs. C. Broughton Wood, Mrs. John W. Gates, Mrs. Joseph Richardson, Mrs. James W. Ellsworth, Mrs. F. B. Porter, Mrs. William Moir, Mrs. William Salomon, Mrs. William Hardenbergh, Mrs. Henry F. Dimock, Mrs. Edward J. Berwind, Mrs. Charles F. Sherrill, Mr. Henry Parrish, Mrs. P. Leicester Ford, Mrs. Edwin H. Weatherbee, Mrs. Frederick N. Goddard, Mr. M. C. D. Borden, Mrs. Edward Moore, Mrs. Edward J. Berwind, Mrs. Benjamin Knower, Mrs. Henry Mills Day, Mrs. George W. Bramwell, Mrs. Thomas Hicks, Miss Caroline Patterson, Mrs. Arthur Bramwell, Miss Constance Pratt, Mrs. Edwin H. Weatherbee, Mrs. Henry Siegel, Mrs. Paul Leicester Ford, Mrs. Charles F Roe, Mrs. Fellowes Davis, and Miss Marie Antoinette Davis.

DINNERS

Cuyler.—A dinner was given on Tuesday, 5 February, by Mrs. Cornelius C. Cuyler, at Sherry's. Present were: Mr. and Mrs. P. Cooper Hewitt, Mr. and Mrs. Alexander Van Rensselaer, Mr. and Mrs. P. Lorillard Ronalds, Mr. and Mrs. Archibald Murray, Mr. and Mrs. Henry W. Munroe, Mr. and Mrs. Henry S. Redmond, Mr. and Mrs. Reginald Rives, Mr. and Mrs. W. Pierson Hamilton, Mr. and Mrs. Paul Morton and Mr. and Mrs. De Witt Cuyler.

FOREIGN TRAVEL

Deutschland.—Sailing Monday, 4 February; Mr. W. Littlefield, Mr. and Mrs. Arnold Lawson, Mr. and Mrs. J. B. Martin, Prof. L. J. Marmet, Mr. Malcom L. Meacham, Mr. and Mrs. James McDonald, Bishop J. L. Quigley, Mr. and Mrs. Samuel Robert, Mr. and Mrs. James D. Rhodes, Dr. and Mrs. T. G. Guilford Smith, Miss G. Constant Tounsberry, Mr. and Mrs. James C. Ward, Dr. and Mrs. H. P. Yerkes, Mr. and Mrs. Timothy L. Woodruff, Mr. William H. Aspinwall, Mr. and Mrs. William Barie, Mr. and Mrs. Francis M. Beacon, Dr. Henry Beigel, Miss Vesta Brown, Dr. Carlos Crespi, Mr. Henry B. Crane, Mr. G. K. Davis, Mrs. G. L. Frost, Mrs. K. L. Gilbert, Miss E. J. Hoagland. Mr. and Mrs. George Hanford, Miss Lilia Hedges, Mr. and Mrs. T. F. Jackson, and Mr. H. A. Kennedy.

Kaiser Wilhelm II.—Arriving Tuesday, 5 February, Mr. and Mrs. J. Chisholm, Mr. and Mrs. E. A. Elliott, Senor and Senora Felipe Iturbide, Mr. and Mrs. Walter M. Jackson, Professor and Mrs. Otto Lummer, Mr. Frederick Townsend Martin, Mr. H. T. Martin, Comte de Tcherep Spirodovitch, Mr. and Mrs. Richard W. Sears, Mr. J. W. Duntley, Mrs. E. H. Fielding Bell, Mr. Jules Glaenzer, Mr. D. de Sola Mendes, Mr. A. Maconachie, Mr. John H. Wright, Mr. Herman Sielcken and Mr. and Mrs. Frank J. Gould.

Kroonland.—Sailing Wednesday, 6 February: Mr. and Mrs. E. DeWitt, Major J. M. Carson, Jr., Mrs. Carson and Miss Carson, the Rev. J. Corcoran, Mr. and Mrs. A. Hankey and Mr. and Mrs. Albert Jarrell.

La Bretagne.—Arriving Sunday, 3 February; Mr. Carlos Castillo, Mr. M. W. Meyer, Mr. and Mrs. Rouby Crescent and Mr. Jamie Carbo.

New York.—Arriving Sunday, 3 February: Mrs. A. J. Archer, Mr. Alfred M. Duckett, Mr. J. R. Higginbotham, Mrs. John Jay Knox, Mr. Paul Langdon, Mr. C. S. W. Mori, Mrs. Huger Pratt and Mr. and Mrs. A. F. Worden.

Potsdam.—Sailing Wednesday, 6 February: Mr. and Mrs. E. Nerlich, Mr. Edward Pels, Mr. and Mrs. Albert Thomas, Mr. A. B. Cooper, Mr. and Mrs. F. L. French, Mrs. Talbot R. Chambers, Mrs. J. H. McCain and Miss Cain.

WASHINGTON

ENGAGED

Fleming-Corea.—Miss India Bell Fleming, daughter of Col. Robert I. Fleming, to Senor don Luis Corea, Minister from Nicaragua.

WEDDINGS TO COME

Corea-Fleming.—27 February, at the residence of the bride, 1408 Massachusetts Avenue.

WEDDINGS

Knox-McCook.—Mr. Reed Knox, son of Senator Knox, and Miss Bessie McCook, daughter of the late Capt. McCook, U. S. N., were married on Monday, 28 January, in Christ Church rectory, Alexandria, by the Reverend W. J. Morton.

DINNERS

Anderson.—A dinner will be given by Mr. Justice and Mrs. Anderson on Wednesday, 27 February, for the Secretary of the Treasury and Mrs. Shaw.

Bonaparte.—A dinner was given by the Attorney General and Mrs. Bonaparte on Saturday, 9 February for the Supreme Court.

Dalzell.—A dinner will be given by Representative and Mrs. Dalzell on Thursday, 21 February, for the Vice-President.

Dryden.—A dinner will be given by Senator and Mrs. Dryden on Saturday, 16 February.

Perkins.—A dinner was given by Mr. and Mrs. Henry Cleveland Perkins on Saturday, 9 February.

Sibley.—A dinner will be given by Representative and Mrs. Joseph C. Sibley on Monday, 18 February, for Mr. Justice and Mrs. White.

Taft.—A dinner was given by the Secretary of War and Mrs. Taft on Tuesday, 12 February.

Wetmore.—A dinner was given by Senator and Mrs. Wetmore on Friday, 8 February.

Wilson.—A dinner was given by the Secretary of Agriculture on Tuesday, 12 February, for the President and Mrs. Roosevelt.

LUNCHEONS

Audenried.—A luncheon was given by Mrs. Audenried on Tuesday, 12 February.

Warner.—A luncheon was given by Mrs. Vespasian Warner on Saturday, 9 February, at Rauscher's.

DANCES

Bachelors'.—The third and last of the Bachelors' Cotillons was given on Wednesday, 6 February, at the New Willard.

RECEPTIONS

White House.—A reception was given by the President and Mrs. Roosevelt on Thursday, 7 February, for the Army and Navy.

Aoki.—A reception was given by the Japanese Ambassador and Viscountess Aoki on Tuesday, 12 February.

Allen.—A reception was given by Miss Allen, sister of Representative Allen, of New Jersey, on Tuesday, 12 February.

Bell.—Receptions will be given by Mrs. Bell, wife of Gen. J. Franklin Bell, on Wednesdays in February, at her residence, 1019 Sixteenth Street.

Cortes.—Madame Cortes and Madame Guzman, wife and daughter of the Minister from Colombia will receive on Tuesdays throughout the season.

Creel.—A reception was given by the Mexican Ambassador, Senor Creel, on Friday, 8 February, for the diplomatic corps.

Fassett.—A reception and musicale was given by Mrs. J. Sloat Fassett, wife of Representative Fassett, on Friday, 8 February.

Henry.—Mrs. E. Stevens Henry, wife of Representative Henry, of Connecticut, was at home on Tuesday, 12 February, at 1421 K St.

Jewett.—A reception was given by Mrs. R. Dickinson Jewett and Miss Jewett, on Saturday, 9 February.

Knowland.—Mrs. Joseph R. Knowland, of Alameda, California, received on Tuesday, 12 February, at the Arlington.

Lilley.—Mrs. Lilley, wife of Representative Lilley, of Connecticut, received on Tuesday, 12 February, at the New Willard.

Logan.—Mrs. John A. Logan received on Thursday, 7 February, for the last time this season.

Minor.—Mrs. Minor and Miss Minor, wife and daughter of Representative Minor of Wisconsin, were at home informally on Monday, 11 February.

Olcott.—A reception was given by Representative and Mrs. J. Van Vechten Olcott on Saturday evening, 9 February, at 9.30 o'clock.

Page.—Mrs. Robert N. Page, wife of Representative Page, of North Carolina, and Miss Edythe Tate, received on Monday, 11 February, for the last time this season.

HAPHAZARD JOTTINGS

SWISS SILK MANUFACTURE

IN 1905 there were 11,915 power looms working on silk goods in Switzerland. Swiss silk manufacturers had, in the same year, 11,255 power looms employed in foreign countries in this industrial line. The exports of Swiss silk goods in 1905 aggregated $22,400,000 in value. Swiss manufacturers note with regret that their exportation of silk goods to the United States has been gradually shrinking, having been reduced to less than $2,000,000 in value last year, whereas the exports thereto of Swiss embroideries in 1905 were valued at $6,200,000, an increase of $1,660,000 over those of 1904. The Frankfort consul-general has stated that American-made silk goods would obtain a wide market in the world if as energetically and intelligently introduced as are those of France, Switzerland, and Germany.

INTERESTING FACTS ABOUT MATCHES

A British newspaper estimates that the United Kingdom consumes 500,000,000 matches a day, or about twelve for every man, woman, and child. Smokers probably account for the greater number. About ninety tons of wood is used up in the form of matches every day, or about 35,000 tons a year. Sweden and Norway export over 25,000 tons of wood in matches every year. In France, where the tax on matches averages eight cents per inhabitant, the consumption is comparatively small.

LAVISH USE OF ELECTRICITY

New York city consumes nearly 1,000 million units of electricity per annum, while London, with nearly double the population, consumes not more than one-fourth of that amount. The consumption per head of population in New York is stated to be 282 units, against only 42 per head in London.

WHAT ARE INTERNATIONAL WOMEN'S CLUBS ABOUT?

Consul-General Michael deplores the hard manual labor imposed on the cooly women of India, and all civilized people will share that feeling, but, unfortunately, as Mr. Michael states, it will probably be a long time before the women will be freed from such toil. Carrying loads of eighty pounds on their heads for two miles and more is inhuman, but India is making slow progress towards better things.

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Adele Margulies Trio—19 Feb.	M
Blye—Piano recital—18 Feb.	M
Boston Symphony Orchestra—21, 23 Feb., 22, 23 Mar.	C
Boston Symphony Quartet—22 Mar.	M
Franko's Concerts of Old Music—14 Feb.	M
Harlem Philharmonic Society—14 Feb.	W A
Kaltenborn Quartet—27 Feb.	M
Kneisel Quartet—5 Mar., 2 Apl.	M
Marum Quartet—21 Feb.	Cuh
Musical Art Society—7 Mar.	C
N. Y. Symphony Orchestra—9, 10 Mar.	C
Olive Mead Quartet—28 Feb., 11 Apl.	M
Oratorio Society—19, 26 Mar.	C
People's Choral Union—17 Feb.	H
People's Symphony Concerts—21 Mar.	Cuh
People's Symphony Concerts—22 Mar.	C
Philharmonic Society—1, 1, 2, 15, 16, Mar.	C
Rubinstein Club - Concert—14 Feb.	W A
Russian Symphony Concerts—28 Feb., 14 Mar.	C
Silverfield—Piano recital—20 Feb.	M
Symphony Concerts for Young People—2, 30 Mar.	M
Volpe Symphony Orchestra—3 Mar., 14 Apl.	C

PROGRAMMES AND NOTES

John Cheshire, at one time harpist of the Metropolitan orchestra, announces a harp recital to take place at the Hotel Astor, Thursday, 14 February, at 3 p. m. Mr. Cheshire will be assisted by Mrs. John Cheshire, pianiste; Miss Zoë Cheshire, harpist, and Messrs. Chapman and Van Yorx, vocalists.

The Request Programme will include several original compositions by Mr. Cheshire and among others special attention may be called to Tarantella, a duet for two harps in unison.

The People's Choral Union of New York, the largest permanent organization of the kind in this country, will perform Hayden's Oratorio, The Creation, at the Hippodrome, Sunday, 17 February, at 8.15 p. m. Conductor: Mr. Frank Damrosch. The chorus of 850 voices will be assisted by Mrs. Corinne Rider-Kelsey, soprano; Mr. Daniel Beddoe, tenor; Mr. Frank Croxton, bass, and the New York Symphony Orchestra.

PAST CONCERTS

Young People's Symphony Concert. The Fourth Symphony Concert took place at Carnegie Hall, Saturday afternoon, 9 February.

This concert was devoted to the study of the March in its various forms.

Programme:

Fanfares of the time of the thirty years' war (for trumpets and kettledrums)
Marches of the period of Frederick the Great
a. Alte Dessauer March
b. York March
c. Radetsky March
Rakoczy March
The President's March
Prussian Fife and Drum Parade March
Stars and Stripes Forever ..... Sousa
Turkish March from The Ruins of Athens ..... Beethoven
Funeral March from Saul ..... Handel
Wedding March ..... Mendelssohn
Funeral March from Symphony Eroica ... Beethoven
Polonaise, from Suite No. 3 ..... Tschaikowsky
Swedish Wedding March ..... Sodermann
Torchlight Dance ..... Meyerbeer
March from Symphony Pathetique ... Tschaikowsky

The Fifth Concert to be given 2 March, will be devoted to National Dances.

OPERATIC NOTES

MR. Conried has practically completed his plans for the remaining six weeks (beginning 11 February) at the Metropolitan Opera season, and also for the supplementary week immediately succeeding the subscription term.

Wagner, who has been neglected somewhat hitherto, owing partly to the lack of a first class German dramatic soprano, will be represented by performances of practically all his music dramas during the final weeks.

Parsifal will be sung for the first time, with Fremstad as Kundry and Burgstaller in the title rôle at a matinée performance, 22 February, and at least once again during the extra week, 25-30 March.

Mme. Gadski, having now arrived in New York, Die Walküre, and perhaps Die Götterdämmerung, will soon be given subscription performances, and the only Nibelungen Ring cycle of the winter is definitely announced to take place during the extra week.

Mme. Butterfly, the rehearsals of which have been supervised by the composer Puccini and Tito Ricardi, of the famous Milan Music publishing firm, was to have had its première, with Miss Farrar and Caruso in the leading rôles 11 February. Cilea's Adriana Lecouvreur is another novelty to be presented early in March.

The chief novelty of the remaining weeks of the Manhattan Opera season will be the Helene of Saint-Säens. Mme. Melba will sing the part of Helen of Troy, which was especially written for her and which she created when the opera was produced at Monte Carlo in February, 1903. Dalmorès will sing the rôle of Paris, which he has already interpreted in London. Mme. Donalda will be the Venus and Mme. de Cisneros will appear as Pallas.

This opera, which lasts only an hour and a quarter, will be sung in French. Saint-Säens himself wrote the libretto.

Max Bendix, the well-known violinist, who was concert master at the Metropolitan Opera House twenty-one years ago and again in 1904, has been appointed assistant conductor at the Manhattan. Mr. Bendix was announced to make his first appearance at the Sunday Concert 11 February.

Miss Geraldine Farrar has recently signed a contract to sing for the first time at the Grand Opera in Paris during May. The American soprano will appear as Juliette, Marguerite and Elizabeth. At the conclusion of her Paris engagement Miss Farrar will return to Berlin.

Mr. R. E. Johnston makes the important announcement that he has arranged a contract by cable with Ernest Van Dyck, the well-known Wagnerian tenor, for twenty appearances. Mr. Van Dyck is to arrive in this country 23 February, and will remain until the end of April. His first appearance in this city will be with the N. Y. Symphony Orchestra.

NOTEWORTHY NEW MUSIC

SONGS

Sidney Homer. Op. 16. Three songs from "A Child's Garden of Verses," by Robert Louis Stevenson:

1. Pirate story. Low voice (orig.), C.aC to D. High voice. (transp.), E flat. E flat to F.
2. Young night thought. Low voice (orig.), G. D. to E. High voice (transp.). A. E to F sharp.
3. Singing. Low voice (orig.), A. E to D. High voice (transp.), C. G to F.

Stevenson's verses are an irresistible temptation to a musician of imagination and sympathy, and Mr. Homer has shown himself to possess those qualities in the highest degree. His settings are very simple but exquisitely charming and Stevensonian in spirit

—Op. 17. song:

1. How's my boy? Words by Sydney Dobell. High voice (orig.), C. C sharp to E. Low voice (transp.), B flat. B to D.

—Who knows? Poem by Franz Christian. Medium voice. C sharp to G.

Poetic feeling and true sentiment in verses and music alike make this song one of peculiar appeal to the heart.

—Love's right. Words by Frank Chaffe. High voice, D flat. D flat to G flat. Low voice, B flat to E flat.

Four widely differing moods are expressed in these songs, each with great effectiveness: joyous ecstasy in the first, brilliant out of door spirit in the hunter's song; deep tenderness in Love's right; and childish naiveté in The Tide, to Stevensonian verses.

—**Harry Rowe Shelley.** Beloved. High voice. G. E. to F sharp. Medium voice. F. D to E. Low voice. E flat. C to D.

A song of love and devotion; fervent music to fervent verses, by Anne P. L. Field.

William Armour Thayer. My laddie. A Scotch love-song. High voice. G. D to G. Low voice E flat. B flat to E flat.

The tender and naive Scotch poem by Princess Troubetskoy has been set to music that completely absorbs its spirit and the spirit of the Scotch folk-song

Mary Turner Salter. A night in Naishapur Cycle of six songs for low voice. Words by Nathan Haskell Dole. (1. Long, long ago. 2. In the city the misgar. 3. The song. 4. The moon has long since wandered. 5. If I could prove my love. 6. The farewell.) Complete.

A cycle of Oriental songs in which the composer, who has been writing some of the best songs produced in this country, has touched the highest point she has yet reached. The verses and music together are full of the imagery, the languor, and passion of the Orient. The melodies have its dreamy longing and smoldering fire, and the harmonies complete the strange and exotic feeling that runs through them all. The cycle is likely to be highly prized by singers of temperament and intelligence.

JAMES H. ROGERS. Two songs transcribed for pianoforte:

I. Robert Franz, Im herbst (In autumn).
II. Anton Rubenstein, Du bist wie eine blume (Thou'rt like unto a flower).

HARRY ROWE SHELLEY. Love's sorrow (Liebesleid). Ballad, transcribed for piano by James H. Rogers.

A strong and impassioned song that Mr. Rogers has transcribed with a full adherence to his lyric quality, yet not without freedom in making the most of the possibilities of the piano.

On 21 February Vogue publishes its Annual Spring Announcement Number. Early spring fashions are thoroughly described and illustrated. Special features of this issue are a story entitled The Terror by Night, by E. F. Benson, author of Dodo, first part; A Fortnight in Old Touraine, by Walter T. Stephenson, second part.

In the Paris Shops—Novelties now being shown at Paris and the prices.

Afternoon Tea—Its equipment, service and menu.

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Joseph Horne Co., Pittsburg; Jordan Marsh Co., Boston Field Schlick & Co., St. Paul; Daniels & Fisher, Denver H. Batterman, Brooklyn; Marshal Field & Co., Chicago Steward & Co., Baltimore; Woodward & Lothrop, Washington, D. C., Siegel, Cooper Co., New York.

IN QUESTIONABLE TASTE

THe Republic of France is engaged in a complicated and very delicate readjustment of the relations between State and Church, a governmental undertaking that, were similar conditions and antecedents to obtain, would severely tax the statesmanship of any country in the world. In the instance under notice it is the will of the large majority of the natives that is being registered, the government's most repressive measures having the support of heavy majorities in the representative body. A most enlightened nation, possessing some of the keenest intellects of which the world of today can boast, there would seem to be every reason why France should be allowed to work out her difficult problem without interference except on the part of those with whose interests, State or religious, she threatens to interfere. As Catholics in general object seriously to some of the actions and proposals of the French Government, they are quite within their rights if they meet to protest against what they regard as acts of injustice toward their fellow religionists. This is a land of free speech, and any who would object to such a gathering have no place in modern civilized society. But it is quite another matter for the unreligious press to undertake to admonish and reproach France for the course she is taking to settle a purely national matter, especially when the statesmen of that country are invited again and again in the course of editorials to admit that there has been some grievous lack shown by the French secularists, and that they would have saved themselves much trouble by following the example of the American secularists. Could impertinence reach more offensive expressions?

This country never had a religious problem such as France has—the secularizing of the churches, relative to the State—and no one who does not know intimately what the Catholic Church has been in France, and to France, is qualified to express an opinion about the matter. Certainly it is most unbecoming for editors and others of a nation living in the glass house of imperfections that this one has raised about it to attempt to dictate to France a policy on such a very intricate problem.

Let us consider if at this moment we are not treating with cruel injustice the Filipino, to whom we are denying opportunity through the refusal of Congress to negotiate a just commercial treaty; and if especial interests which have our whole nation by the throat, highwayman fashion, are not standing in the way of our relieving the distress our tariff rulings bring upon this people who are wholly at our mercy. What would the editors who so impudently criticise France say were she, or any other country in the world, attempting by incendiary talk to stir the Filipino up to violently aggressive opposition to our policy? Would not the screams of the American eagle be ear-splitting? No civilized nation has treated native peoples more harshly than we have the tribes of American Indians, but can any reader remember a time, even in our ante-Roosevelt, non-pugnacious days, when we would have brooked dressings down by foreign journalists, without resenting what we should have regarded as amazing impudence with all the invective that could be extracted from the English language? As, from the days of our Puritan fathers down to this time, we have been far from blameless in oppressing peoples—sometimes on account of creeds, at others for political party reasons—we are certainly not in a position to assume a holier-than-thou pose, and if we continue to thus pretend to superior virtue we are likely to develop such a detestation of our hypocrisy and impudence as shall defy even the mollifying efforts of that evangel of peace Secretary of State Root. We did, it is true, render an equivalent for the property held by the Catholic Church and its agents in the Philippines, but is it decent to fling this transaction in the face of France? In the first place, the conditions in that country and in our island possessions were not identical, and again, was it wholly from a high sense of justice that this important matter was thus adjusted? Was there no thought of the Catholic vote in this country?

Nothing is here to be construed as a criticism of Catholics; precisely the same objections would be raised if agitation by any group of religionists or secularists had resulted in American journalists attempting to interfere with a foreign country in its settlement of a purely domestic matter. Good taste, as well as a decent regard for consistency, suggests our attending strictly to the business of improving our own dealings with dependent peoples and weak foreigners.

MRS. ARCHIBALD S. ALEXANDER, NEE BARNEY

FROM PHOTOGRAPH BY THE CAMPBELL STUDIO

BOW-KNOT TYING

CUPID, busy bow-knot tying,
Noticed two hearts near him lying,
"What a perfect match!" he said,
Both the hearts turned ruby-red,
"That," he said, "is gratifying,
For it helps my prophesying!"
Then he strung them on his thread,
Laid a hand upon each head,
And an extra hitch supplying
Simply went on bow-knot tying!

Clarence Urmy.

HIS VALENTINE

GOSSIP

Jessie Milward, leading lady of The Hypocrites which played so long and successful an engagement at the Hudson Theatre, surprised even her most intimate friends a short time before the close of the New York engagement by going away quietly one morning to the Broadway Tabernacle along with John Glendening who plays one of the principal roles in The Hypocrites. Dr. Du Bois Loew sent the couple away, man and wife. The two actors in this little church drama – both of whom are English—have been acquainted with one another for several years. Miss Milward is very well known in New York, where for some time she was leading woman at the Empire Theatre. She made perhaps the biggest personal success in this country as Lady Algy, in Lord and Lady Algy, William Faversham playing the leading male role. Mr. Glendening, as well as his wife, is known on both sides of the Atlantic. In this city his most pronounced hit was as the Laird in Trilby. The couple will make their home in this city.

The event of events of the last few weeks has been the reappearance of Ellen Terry for a short engagement of three weeks only at the Empire Theatre, her season here closing with this week. Especial interest was centred in her production of Captain Brassbound's Conversion, written for her especially by Bernard Shaw. In this she is presented as an aristocratic English woman who, with her brother, a typical English judge, falls into the hands of white outlaws and Arab brigands in Africa and comes triumphantly through all trials through sheer force of resourcefulness and ability to dominate a situation. The play is frankly amusing, and Miss Terry was more than equal to making the most of her role although it does not afford much opportunity. Two other plays in which Miss Terry has appeared, Good Hope, and the old favorite, Nance Oldfield, have been well received.

Frederic C. Bangs, well known as an excellent player to an older generation, had the misfortune last autumn to be knocked down by a wagon and have one of his thighs broken. Although of vigorous constitution Mr. Bangs's age—seventy years—made his complete recovery impossible, and the prospects are the actor will be permanently crippled. He is not in such circumstances as make his enforced idleness a comfortable experience. Accordingly several managers, E. H. Sothern, David Belasco, Harrison Grey Fiske, The Shuberts, Henry Miller and other managers have organized a benefit performance for 19 February. Mr. Bangs made his most notable success as Antony, in a revival of Julius Cæsar, when Edwin Booth and Lawrence Barrett were also in the cast.

Lulu Glaser is back in New York to the manifest delight of playgoers here. The vehicle chosen to amuse her audiences at the Criterion Theatre is the new ballooning comedy, The Aero Club. In this Miss Glaser plays the role of a spirited western girl who has forced her way into fashionable society. A married friend who has been behaving rather foolishly with a young reckless millionaire, and who contemplates going on a ballooning trip with him, by so doing imperils her reputation. The girl manages to accompany the balloonist, pretending a romantic affection for him. The vagaries of the balloon are such as to keep them all night on the journey, and to finally bring them to earth under hard to explain circumstances. The star is supported by Fritz Williams, Ada Gilman, William Herbert and Frank Lamb.

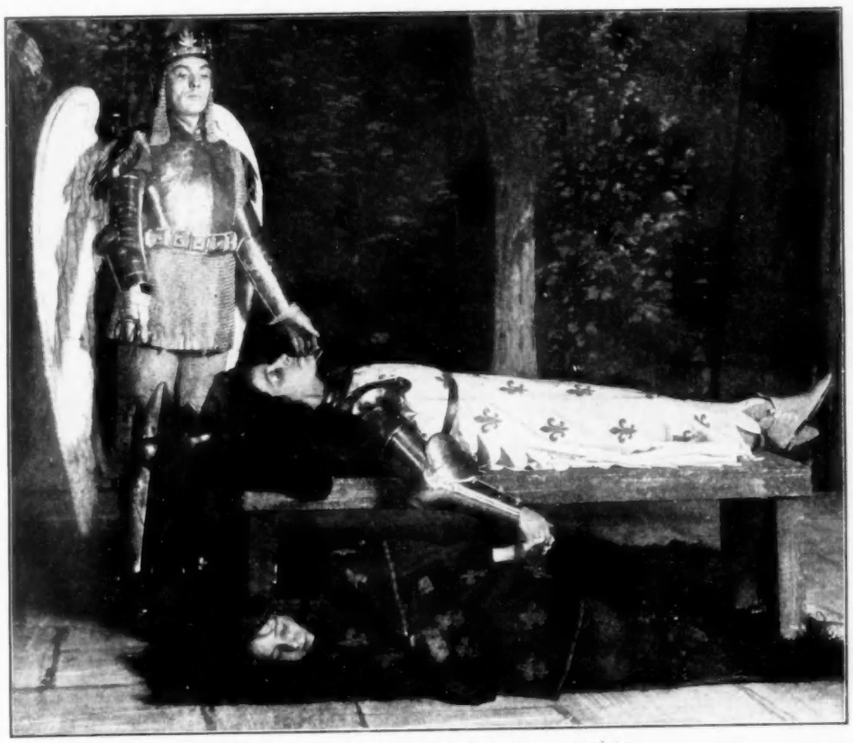
The suggestion was made in this department about a year ago that schools and other educational organizations could not be better employed than in getting up Shakespeare festivals, something after the manner of the annual one given at Stratford-on-Avon. The programme for the Festival to be given there this year in April, which is to be under the management of F. R. Benson, is to include a production of Hamlet in which Gertrude Elliott and Forbes Robertson will be the principals. Mr. Boucher and Violet Vanbrugh will give the Merchant of Venice; Othello will show Lewis Waller as Othello, H. B. Irving as Iago and Evelyn Millard as Desdemona. George Alexander is to play the leading part in Much Ado About Nothing, or As You Like It. The season at Stratford will extend over three weeks, beginning on 22 April. Among the other plays to be given will be All's

SKETCHES FROM THE THREE OF US, AT THE MADISON SQUARE THEATRE

Well That Ends Well, and Love's Labor Lost Mr. Benson and his company will constitute the subordinate cast for the leading players. There is also to be given as part of the festival a great historical pageant with singing pilgrims carrying floral offerings to the tomb of Shakespeare, and a Shakesperean anthem, probably with a musical setting by Sir Hubert Parry, is to be sung.

Tommaso Salvini has recently won a suit for $20,000 against Liebler and Tyler. These managers engaged Salvini to come to this country and give thirty performances from April, 1904, to April, 1905; but, in consequence of the Iroquois disaster in Chicago, he was told not to come. The tragedian alleged, in his complaint, that he had made arrangements to come to this country, and had refused several tempting offers, because he was under contract to Liebler and Tyler.

Camille D'Arville, after a long absence from the local stage, has returned to it at the Lincoln Square Theatre, in The Belle of London Town. This comedy, which is by Stange and Edwardes, is based upon Mr. Stange's comedy, A School for Husbands, given three years ago at Wallack's Theatre. The part of the heroine, Lady Belinda, wife of Sir John Manners, was played by Alice Fischer. The plot of the present production, the twelfth play that Stange and Edwardes have written together, turns on the misunderstanding between Lady Belinda—acted by Miss D'Arville—and her husband. A very competent supporting company has been engaged.



THE ARCHANGEL GUARDING THE SLEEPING JEANNE D'ARC

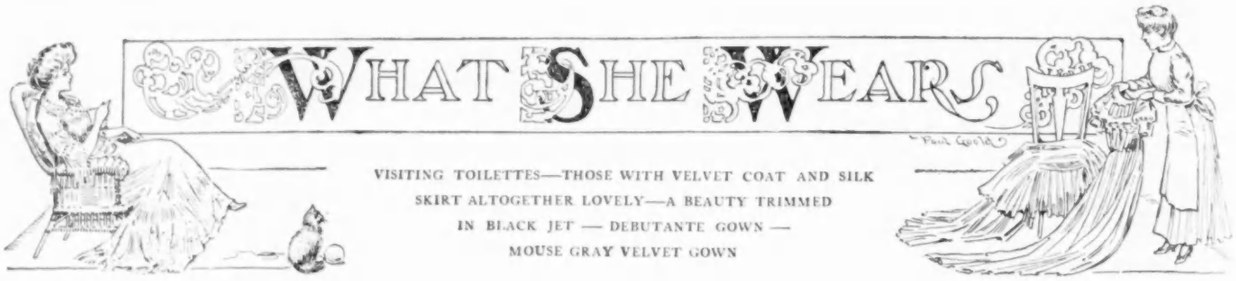
Julia Marlowe in Jeanne D'Arc, at the Lyric Theatre

Marie Dressler is meeting with great success in her playlet, Oh! Mr. Belasco, which she is producing at vaudeville houses, and in which she gives travesties on characters from the plays of this manager.—Clara Bloodgood and her company, including W. J. Kelly and W. B. Mack, has been playing Clyde Fitch's new comedy, Truth, in a series of matinées at the Lyceum Theatre, beginning 29 January. The matinées have been given on Tuesdays, Wednesdays and Fridays. The same cast and production are seen at the Lyceum, as when given at the Criterion.—The Man of the Hour, at the Savoy Theatre, continues its successful run into the tenth week. The great success of this play, predicted by the New York critics, has been fulfilled, and it is to continue indefinitely.

There is developing a pronounced desire for a revival of comic operas by Balfe, Planquette, Lecocq, Gilbert, Offenbach, Sullivan and Andrew, at prices that are not prohibitive, a correspondent suggesting to the Herald that the Majestic and Lincoln Square Theatres are especially adapted for this class of entertainment, which is a vast improvement on what the correspondent calls the "girl" type of musical comedy. Take, for example, The Vanderbilt Cup, musically it ranks very low in the scale, and this, too, in a country where good music is appreciated. In view of the agitation for revivals of operas with truly excellent scores, the experiment of producing The Rose of the Alhambra at the Majestic Theatre, should meet with cordial support. This will be recalled as the opera in which Lillian Blauvelt, the well-known opera singer, stared last year. It is contended by the laymen who are advocating this revival of real opera comique, that good opera would be acceptable all seasons of the year, and in the summer could be supported by the thousands of visitors.

In the issue of Vogue dated 31 January under this department was published a photograph of Gertrude Barrett as Kate Roberts in The Lion and The Mouse. Miss Barrett does not play the role of Kate Roberts but that of the maid. The part of Kate Roberts is played by Marion Pollock Johnson, and has been continuously since the initial performance.

A QUINTETTE IN THE DREAM CITY, AT WEBER'S THEATRE



VISITING TOILETTES—THOSE WITH VELVET COAT AND SILK SKIRT ALTOGETHER LOVELY—A BEAUTY TRIMMED IN BLACK JET — DEBUTANTE GOWN — MOUSE GRAY VELVET GOWN

Visiting days, in spite of the ultra custom of rushing in and out of our friends' houses, furnish some very broad and illuminating ideas on the subject of dress, with many surprises as to taste, and as to the wearer's interpretation of what she thinks not only fashionable, but becoming to her individually. It is best, however, to shut one's eyes to human weaknesses, and take note only of what commends itself as correct and worthy of praise. Silk and velvet coat and skirt combinations come under that category both in black and dark rich colors, worn by matrons of social importance.

BEAUTIFUL BLACK COSTUME

In particular a black chiffon velvet, combined with black peau de soie. The bottom skirt was knee deep with velvet, while the upper peau de soie skirt was cut into wide and deep Vandycks, producing a tunic effect. Superb jet net embroidery in palm branches, bordered these pointed sections, while a jet ornament held each point to the skirt. The mounting of this skirt was in gathers, which were distributed all around the waistband. The velvet coat was a beauty, open in front, showing a high Venetian lace chemisette, with a prolonged front addition that filled up the entire opening. The coat fronts had the same palm branch jet work for trimming, while from the bust and over the shoulders were four chains of brilliantly cut jet, starting from a disclike ornament on either side of the coat fronts. These chains were gracefully disposed in the back, then gathered up into another disc at the neck, and in the exact middle of it. An ermine edge of the coat-lining, gave a narrow bordering to the fronts, besides the jet edge, while the same ermine effect but in a wider band, fell below the wide half-length the velvet sleeves combined with black silk. The hat worn with this lovely costume had poke lines. It was framed in white panne, and trimmed with motifs of the finest jet lace imaginable, together with black and white marabout plumes at one side.

DINNER GOWN OF PINK SATIN AND PINK TULLE

There have been so many large dinners given recently, participated in by so many uncommonly smart women gowned to perfection, and in the latest elegance, that one is embarrassed to choose a few from the many. Imagine a Juno type of matronly beauty, in her primest days, wearing this exquisite creation in the most regal manner. Her perfect figure was outlined in a princess gown of pink satin, rich in quality but supple as a mousseline. Upon the bottom of the long, full sweeping skirt, was a graduated quadruple plaited ruching of pink tulle, nearly eighteen inches wide at the back of the train, and from the sides tapering to eight inches across the front, where there was a court panel of a cross-draped tulle to correspond. Through the middle of this ruching were silver gauze roses graduated to correspond with the width of the ruchings. Some six or eight inches above this exquisite trimming was a repetition of the pink tulle ruching in the back, measuring twelve inches, and growing less wide at the sides where the lines curved and framed in the front panel, and meeting at the short waist line in front. The ruching there was not more than two and a half inches in width. From that conjunction the ruching rose upon a beautifully tulle-draped low bodice, and increased in width to the bust, where close to the shoulders it ended its plaitings, but was drawn out flat for the forming of a transparent sleeve drapery over each arm, afterwards resuming again the narrow ruche plaitings across the back. The silver roses were also graded in size to meet the requirements of this tulle ruching, for exceedingly small ones were demanded for the waist decoration naturally. Where the ruchings ended at the bust, two gigantic silver roses there put on the finishing touch, and in the smartest way. The tulle straps down the middle front of the corsage were managed by flat plaits overlapping to form a middle point, and a most becoming feature it was. The veritable note of chic was displayed in this costume by its simplicity matched with a rare elegance. Magnificent was the parure of diamonds, the necklace corsage ornaments, and hair decorations.

Reception gown of white chiffon cloth with sleeveless coat of Irish crochet lace

CALLING COSTUME OF MOUSE GRAY CHIFFON VELVET

Youthful and charming is a visiting costume in color a mouse gray, its material chiffon velvet, with the finest of line ribbing. The self-toned braided panels upon the spaced-off box plaits of the skirt are further enhanced by three narrow cross-bands of mink, and prove not only most effective but maintain a support that keeps the skirt into most desirable bell lines at the bottom. Most attractive is the little slashed coat, braided also in the same skirt manner on each side of the

slashing, and crossed with wider self-toned braid straps and crochet buttons; as well as edged both on the bottom of the coat and sleeves with the same silk braid. A Bruges lace waist, with its half sleeves shows off to great advantage. Both muff and neck-piece are of choice mink. The broad-brimmed hat is covered with a lighter shade of velvet, and trimmed with uncurled gray ostrich plumes, three in number. A full bunch of gray grapes in shaded tones of dull silver serve as a delightful contrast and preserve the glints of light concentrated upon them. The relief of a soft white tulle lining to the under brim of the hat proves most becoming.

GLIMPSES

ONCE—

You belong to the great social world many things are required. Among the many is the giving of gifts with taste and discretion, and according to the fads and novelties of the day. One must inform herself, and do it by advice, or by keen observation. East India wood, a dark rich brown in color, with copper figures or designs of various sorts, is one of the choicest novelties of the moment. The copper is inlaid or inset with skill into the wood, and produces the best effect. It carries a sober dignity, both for cigar boxes and paper cases, as well as for lace and jewel caskets. For afternoon tea, silver lemon saucers accompanied with a lemon fork, are now considered indispensable to the outfit, and contribute by the fine wrought work of the two pieces a desirable addition to the tea service. Another enviable piece of table silver, is a movable tray. The bottom of the tray has a pierced design, one quite solidly made, and which is laid upon four corner rollers of small size. This tray has the great novelty of being split in the middle, and by that means it has the capacity to stretch out and apart, and forms three distinct sizes, to suit either a deep dish, a platter, or a chafing dish, and in that condition it may be wheeled about the table.

WOULD—

You follow a most sensible custom now observed by those who possess many articles of silver in use for the ornamentation of drawing-rooms and bed chambers, writing tables, etc., such as candelabra, photograph-frames, mirror-frames, boxes of all sorts, figures, coffers, writing sets, vases, tankards, candlesticks, lamps, etc.? Then will you have your silver articles lacquered. By that means the gases from furnace or gas-burners, or from any cause whatever, produce no effect. The silver always looks white and brilliant as it should ever do. Once in a while it may be washed in warm castile suds and then polished with a chamois skin. Any of the well-known silversmiths will attend to this lacquering when applied to.

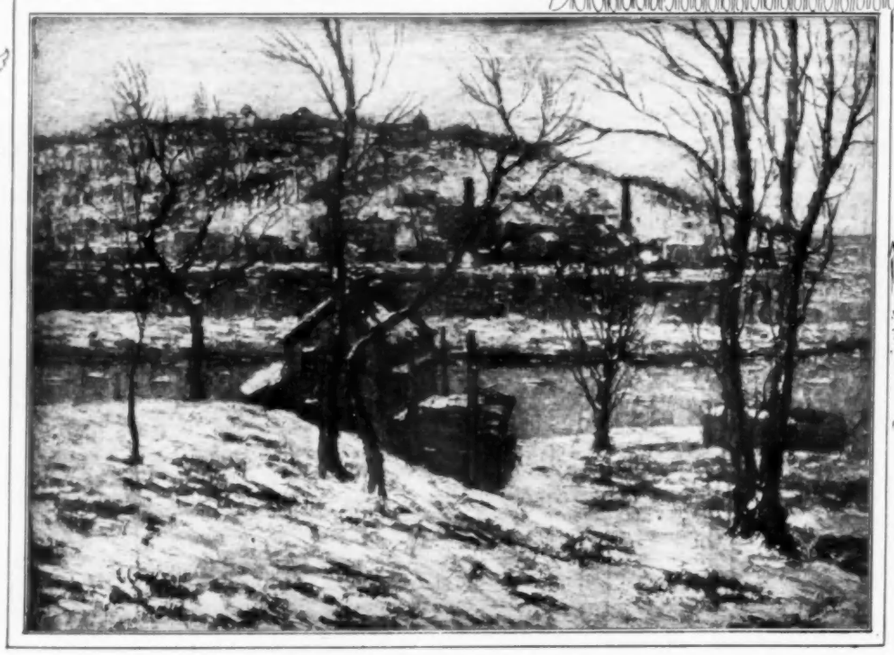
GIRLS—

Of leisure are just now surprising their families and young friends by filling up silk work-bags with bits of ribbon and small scraps of silk, which they draw out of their big muffs when visiting informally, and in the most off-hand way. They propose to have a "good time" making up a new set of bows for themselves for all occasions, at which they giggle over their pretty wit. Tiny silk bows, as the followers of fashions all know, are the latest craze, and are worn with the stiff linen collar of the day. They have no ends, are as simple as possible, usually have double loops and lie very flat to the collar.

Pelerine of ermine, with inserting of baby Irish crochet lace near edge, which is embroidered in white chenille. The long scarf ends are of real, white lierre lace. Chenille loops with silk tassels and ermine tails trim muff in festooned effect.

BEATRICE, BY W. SERGEANT KENDALL. PURCHASED FROM THE TEMPLE FUNI

COWS, BY MARY SMYTH PERKINS, WINNER OF THE MARY SMITH PRIZE OF $100.



THE RIVER IN WINTER, BY ERNEST LAWSON, WINNER OF THE JENNIE SESNAN MEDAL.

PRIZE-WINNING AND OTHER

EXHIBITED AT THE ONE HUNDRED AND SE ND AN
SYLVANIA ACADEMY OF THE FINE ARTS, OW IN
(See Art Notes, pe 220

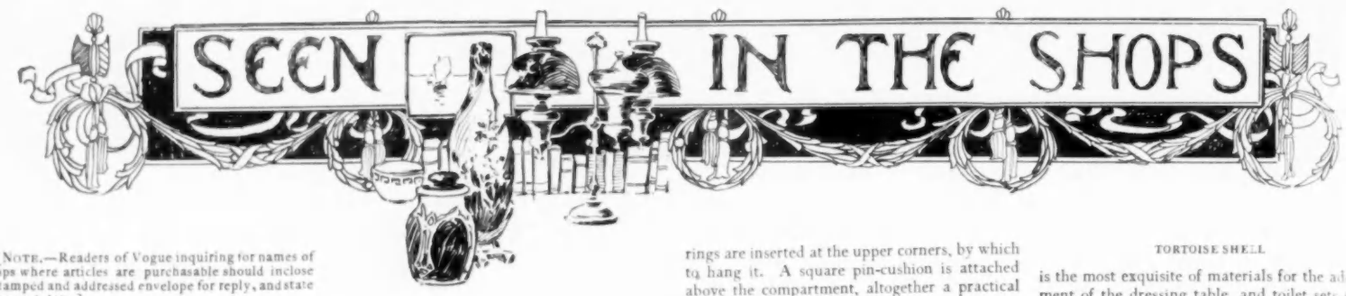
A THREAD OF SCARLET, BY HUGH H. BRECKENRIDGE.

THE MOTHER, BY WILLIAM M. CHASE.

A TEA PARTY, BY MARION POWERS, WINNER OF THE WALTER LIPPINCOTT PRIZE.

OTHER NOTABLE PICTURES

ND SECOND ANNUAL EXHIBITION OF THE PENN-
ARTS, NOW IN PROGRESS AT PHILADELPHIA.
otes, PAGE 220—D)



[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

THE indispensable linens, in both gowns and suits, are most popular in the unglazed finish known as French. This dullness harmonizes with the general tendency to dead and graved effects that distinguish spring modes, and which have been marked also throughout the winter. This linen, although prone to creasing, since all dressing is eliminated, is very charming. As to the models, there are a great many on the half waist order, to be worn over a separate blouse, dignifying a shirtwaist and skirt into a full gown. Except for country and sporting wear this style is absolutely requisite, as it is quite tabboo to wear a blouse without some pretence of jumper, cape or bretelles over the shoulders.

BRETELLE GOWN IN BLUE LINEN

This made of pastel blue French linen, exemplifies the prevalent fashion. It is to be seen in the first drawing. Save for the sleeves, and the open V's at the neck, this is practically an entire waist, and with chemisette and a flounce or two, brought down to the elbows, may be utilized as such, or worn over lingerie blouses. From shoulder to waist run insertions of imitation Irish lace, a splendid reproduction, and these are carried out over the upper portion in a sailor collar, which gives breadth and good decoration in one. To this, by means of a square inset is joined the cape sleeve, which is shortened on the outside by a deep upward incision. All about this and also around the neck opening, is placed a tiny edging. The skirt is much adorned with trimming, so disposed as to bring out length of line, with flaring flounce at the foot. An insertion joins this to the skirt itself. Above and below are placed, alternately, the same square figures that we noticed on the shoulder, with little trefoils of soutache braid in graduated sizes between. The hips fit with unwrinkled smoothness, a narrow tuck finishing either side of the placket out of which open some inverted plaits. A belt of the same linen comes with the gown. This is laid in soft folds. Two box plaits in the front are stitched as far as the knee. This is a pretty little gown, and in the hight of the mode. Price, $40.

A NEW SEPARATE LINEN SKIRT

What is so constanlty worn during warm weather for tennis or golf as the separate washable skirt? Whatever its cut, it should be irreproachably exact, with each plait trained into an even, unsagging line at the hem. One such as that shown in the second sketch is well made and designed, and may be depended upon to wash well. Starting from the middle box plait, which is released at the foot, groups of two straps held by pearl buttons slant upward toward the back, which treatment continued around the sides, gives a graceful graduated line. This skirt has fullness in plenty to prove becoming, but is so manipulated that it is admirable for a stout as well as a slim figure. In varying qualities of linen it may be had at prices ranging from $5 to $15.

INEXPENSIVE PLAIN SUIT

Simple though this is, it is carcely fair to designate it as plain, for the attractive design of round braid which is applied at the bottom of the skirt and all about the little coat, as reproduced in the third illustration, makes it a suit of some circumstance. And in value it is unequalled, for it is excellently well tailored, and of good material, while the price asked for it is the ridiculously low sum of $10. I could scarcely believe this possible, when I examined its make and finish, for one could wish nothing better for serviceable hot weather wear. The skirt, except for the hem trimming, is unadorned by tuck or plait, a trig, neat little garment. The bolero hangs straight but rather close to the figure, with elbow sleeves that turn back into a broad, round cuff. All the embroidery is done in self colors, and the model is to be had in several lovely shades. Particularly pretty is a golden russet, dark enough not to show slight soiling and yet cool and light in suggestion. Blue and white are smart—in fact all colors turn out well in it.

CARVED COMBS IN IMITATION AMBER

All sorts of lovely shapes in knobs and balls have been available in the very excellent amber imitations, but this is the first time that such combs have been offered in open carving. Built high, after the Spanish order, these are stately and charming. Other less ornate designs are also desirable, especially a straight inner band, with a narrow carved border. This is to be had for $1.55. The Spanish effects are carried out in great variety, curved and oblong, in scrolls and piercings innumerable. Prices from $2.50 to $4.50.

A LAUNDRY BAG

in turkey red, with a panel on one side of ecru taffeta cloth, picked out in great red roses, is apropos for mention at this season of pilgrimages. The measurements are 34 inches deep by 22 inches in width, and its cost 75 cents.

A DRESSING CASE

is to be had for 35 cents, in blue linen, with a binding to match of satin cloth. Two pockets are provided for toilet implements, and brass rings are inserted at the upper corners, by which to hang it. A square pin-cushion is attached above the compartment, altogether a practical little convenience.

BELTS FOR WEAR WITH WHITE SERGES

The purchase of suitable, smart accessories

is often a far more difficult undertaking than that of the suit itself, for every woman knows the power that lies in waist and neck-dressing, and all the little things that enhance personality and give that indefinable smartness. Just now one is on the lookout for something new and exclusive in the way of belts to accompany white serge suits. Never has this fabric been more in evidence. Not only at the southern resorts is it seen, but at the skating rink and country parties it reigns supreme. With fur now, and without fur later on, it promises to be dominant everywhere. A perfect belt for it is a great wide bodice, unlined, of coarse woven white silk braid, one width on either edge, and centred by a fancy braid of very open mesh, through which is threaded a narrow strap of white kid. An irregular oblong gilt slide crosses from top to bottom of the middle back. Toward the front the breadth is brought in until it measures but two inches or more, and forms a straight pierced tong, that buckles in to a pronged clasp, matching that on the back. Although this is ideal in white, it is none the less smart in black, with dull trimmings. This importation costs $6.95, and is by far the smartest of this week's novelties.

CABUCHON COLLAR SETS

are the acme of new things in neckwear, and are designed for the French collar that is pierced at its front lobes by buttonholes. Though these, pulling it in close against the neck, are inserted cabuchon links, connected by little chains. The matching collar button shows between the fronts. The sets, consisting of links and stud, have but just arrived from Paris, and are procurable in ruby, amethyst, coral, and sapphire. Price, $1. The collars, in hand embroidery, with which these are used, cost $2. If one wish to be au fait with the most up-to-date conceit in neck dressing, one should avail herself of this opportunity.

TORTOISE SHELL

is the most exquisite of materials for the adornment of the dressing table, and toilet sets in it have an air of refinement and taste that is far above that of metal. Gold, except for the few, is out of the question, and even when possible is too gorgeous except when used in surroundings of lavish luxury. Silver has been cut down in price, and stinted in weight and workmanship so much that it is less and less prized by the exclusive, who prefer something that cannot be so adroitly imitated. Tortoiseshell at once bespeaks its intrinsic worth, and if marked with gold or silver monograms in relief is altogether charming. And after all it is not so exorbitantly expensive, for at one shop it is offered at very moderate prices, considering the worth and quality of the articles. A round mirror with a long handle backed with a beveled glass is to be had at $9.89, a very exquisite toilet box at $14.49, and small pieces, such as pin trays, sell for $2.97. Military brushes, with superior English bristles, good-sized and finely made, cost $17.49 each. Any woman who wishes attractive toilet furnishings will find these goods very interesting. Lorgnettes of shell, not yet, of course, furnished with lens, are procurable at $8.96. If one cannot afford markings of real gems, one may attractively substitute these by well chosen rhinestones, which set in platinum, are attractive initials against the dark background.

EBONY TURTLE

Very fitting for a masculine dresser is the new ebony, known as turtle, which is the natural wood without the black polish, leaving the grain of the wood unmolested in its very effective

veinings. A few quotations will give an idea of the cost of furnishings of this description. Military brushes, $2.92 to $10.56; shaving brushes, $1.11; barber combs, $3.96 and $4.96; cloth brushes, $2.54 to $5.28. The boy at boarding school or college will inevitably like this novel treatment of ebony.

GRACEFUL SPRING WRAPS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 204—A

FASHIONS FOR ELDERLY WOMEN

COSTUMES WORN AT BRIDGE

AT a smart Bridge Club the other afternoon I saw some very good gowns. The hostess, a beautiful woman, with the reputation of being always well dressed, was in blue chiffon cloth—a pale shade of turquoise. It was an imported gown, and had that indescribable French touch which one can easily get by paying attention to the minutest details. The skirt in small plaits around the waist fell full and sweeping into a pretty length train. A flounce of the material headed by a three-inch fold of blue taffeta about a foot and a half from the bottom, and the flounce composed of inch-wide tucks, alternating with rows of deep cream Valenciennes insertion, with another fold of taffeta at the hem.

The bodice was a little jacket effect of the inch-tucked chiffon cloth, the tucks running crosswise, outlined with shaped taffeta strips embroidered in light blue and gold. The transparent neck a V of the cream Valenciennes insertion, with a little jabot of Valenciennes edging coming through the embroidered strips, and falling over the bodice from the bust line. A thread of blue silk and one of gold was alternately run through the insertion on each edge, and this gave the lace an individual touch. The elbow sleeves were very soft and becoming of the chiffon tucked and alternating with Valenciennes insertion, like the skirt flounce.

The girdle quite high—a folded one of the taffeta—finished with two turquoise buttons in the back. A turquoise and gold dog collar gave a becoming finish to this simple but exquisite little toilette, and her well coiffed hair was held in place by amber combs, studded with the same blue stones, which, by the way, was her birth stone—December being turquoises, according to the ancient legend.

ODD WHITE GOWN

One of the women who by her deep interest in the game, and her high score card, looked as if she never bothered about such a frivolous thing as clothes had on a very odd black gown, made over white. The skirt was black chiffon, and the waist a little coat effect in Louis XIV style, of black pompadour silk with little rose-colored flowers scattered through it. The three-quarter sleeves of the black chiffon over white, with fancy, turnback cuffs of the pompadour silk. The bodice cut away over a soft front of chiffon, encrusted with fine black lace motifs. A narrow ruching of black chiffon outlined the pompadour silk wherever it gave an edge. A small, round turnover collar of heavy white Irish lace gave a tone of relief to the whole. The skirt was shirred at the waist, and at the bottom had two rows of the black lace alternating with folds of the chiffon, and one three-inch band of the silk inset to look as if the whole skirt foundation was of the pompadour. A small, pointed toque of black lace—one of the early spring models—completed this unusual and very distingué gown.

COSTUME OF GRAY MARQUISETTE

Gray marquisette was the material of another good gown. The woman was slender, and could stand the skirt in very full and small plaits around the waist—all around, except where panels of dyed gray point d'alençon lace were set in the full length of the skirt—one each side of the front, two on each hip, and two in the back. So much lace gave the gown a light, fluffy effect, and the bodice was almost entirely of the dyed lace and hand-tuckings of the marquisette. Large motifs of the lace appliquéd on each shoulder to give a broad, square appearance. The elbow sleeves of the marquisette, with cuffs of the gray lace, and a transparent shirring of plain gray net at the bottom, about three inches in width, and a tiny, transparent square of the net at the neck as well. A French hat of soft gray felt turned up at each side, with a long, shaded gray ostrich feather on the left side, and held in place by a steel buckle, finished this appropriate costume.

SEEN AT A BAGBY MUSICALE

I think I never before saw so many well gotten up women as at a certain Bagby morning. I saw a taupe brown costume of meteor crêpe with a circular flounce heavily embroidered in soutache in two or three shades of the brown, at the top of the flounce was a fold of the crêpe over another fold of darker brown velvet, the velvet showing only about an inch. The waist was also heavily embroidered with the soutache, and had a little vest and collar of white cloth ornamented with tiny, round gilt buttons, and a little black satin bow at the neck as a cravat. The sleeves were long, the lower part embroidered, and cuffs of the velvet, with a small undercuff of white cloth, just a bit showing. The girdle, drawn very low in the front, was of velvet, and the back rather high was finished with a curious antique gold buckle. The hat was a mushroom of brown velvet, with black marabout and aigrette on the left.

RECEPTION GOWNS

Two gowns worn at receptions the other day were so beautiful they beggar description. One was of black Liberty satin, combined with dull, old-blue trimming. The skirt easy over the hips, falling like an overskirt over a front plissé of old-blue chiffon.

Evening dolman of ecru broadcloth, with motifs of French crochet lace in self tone inset on sleeves and outlined by eyelet hand embroidery in leaf designs. The entire border is in this work, and shows the lining of apricot silk beneath. Above the border a finely plaited band of ecru liberty silk is inset.

Down each side of the front and around the demi-train was embroidered a conventional design of lilies, in old blues and silver, resembling Japanese work, and the bodice was rather on the bolero order, with square tabs of the embroidered satin falling front and back over blue plissé chiffon. The sleeves on the kimono style, of the embroidered satin, and an under-sleeve of the chiffon again. Dull silver lace formed the collar, and a small yoke front and back. It was superb. The small bonnet was of old silver lace, with a dull blue ostrich plume curling over the crown from the front.

DREGS-OF-WINE CHIFFON CLOTH

The other gown was dainty. The color, dregs-of-wine. It was another chiffon cloth—than which there is nothing prettier. The bodice all hand embroidered in a design—egg-shape in outline—conventionally repeated over and over the entire surface in several tints of the shade of the dress proper. Two folds on each side of the front, and in the back of the plain material as high up as the chemisette of fine creamy lace—laced together with chenille the same color. The girdle of the chiffon was shirred and brought low in front, and the elbow sleeves of the plain with an embroidered bottom and cream lace as a little cuff. The skirt full, and a shirred flounce at the bottom a foot and a half wide, with a wide border of the embroidery at the hem. I hope a large hat was becoming to this woman, for the only one suitable to my thinking, was a back maline—a modified Gainsborough—and on just the right person, just the right thing; though I seldom see a large hat on anyone but a young girl.

A LOVELY WRAP MODEL

A friend of mine who has been traveling in the East a lot told me she had more comfort out of her burnooses than anything to wear she had picked up in her journeyings. She had two—different widths—so that she said she always had an evening wrap in readiness, easy to pack, and not easily mussed. I have noticed them lately in a shop. One I liked was of tan cloth lined with pale blue silk, and a band of old gold tassels round the neck. Another of black satin was lined with mauve with silver round the neck. Very serviceable, and also unique, I thought.

I must tell you of a petticoat—designed by one of our best tailors—a boon to stout women. The top part of heavy black net, double, and very strong, is cut circular sides, and the seams bound both sides with black taffeta. From the knees a double, very full flounce of taffeta giving the necessary flare at the bottom, and nothing, absolutely, to take up valuable space around the hips. Where the knees come the taffeta was run up in a wide band for strength. For warmth one was expected to wear black tights, which so many women laugh at, but which are really excellent and sensible.

VOGUE POINTS

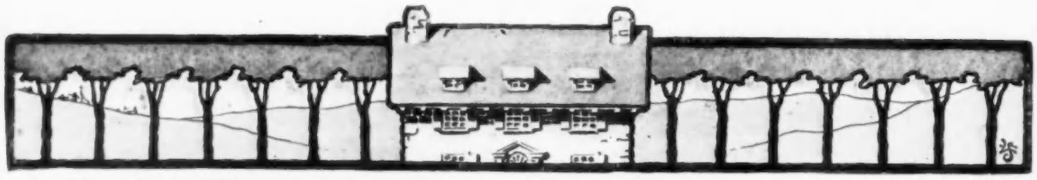
QUite new, for the dainty little frocks for wear at southern resorts or for the coming summer, are the very sheer mercerized white mulls in which are woven imitation drawn work designs of exquisite fineness. There are many effects from which to choose the size and subjects of the designs greatly varied, though conventionality pervades, just as it would in hand-drawn work.

An early showing of lingerie hats points towards two established facts, even at this early date; one being, that lace-brimmed hats with soft crowns of some pale tinted mull, embroidered or inset with lace, will be worn with the sheer lace trimmed frocks, and the other is that the lingerie hat is to be favored by fashionable women.

If a spring suit is under consideration, get one in a black and white shepherd's check, for with the rage for colored blouses that has overtaken femininity in general, it will be found just the right medium to wear with them, being neither too light nor too dark in contrast.

PRETTY MODELS FOR PONGEE, CLOTH AND VOILE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 204—A



ARCHITECTVRE·AND·FVRNISHING

CONDUCTED BY JOSEPHINE WRIGHT CHAPMAN, ARCHITECT

THE SMALL APARTMENT

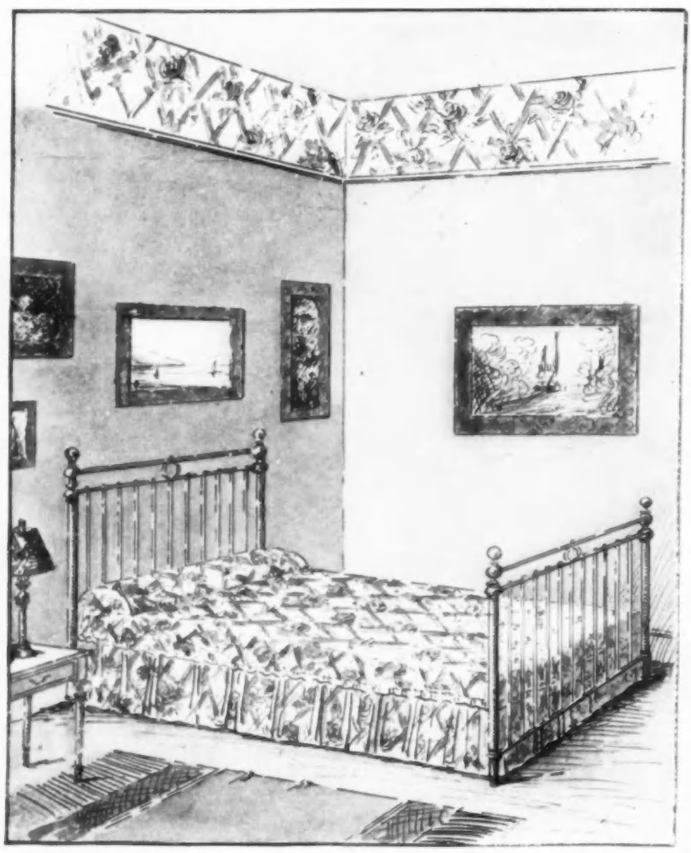
THE following suggestions constitute an answer to one of Vogue's readers, who asked for guidance in the decoration of her apartment, which consists of a library and three sleeping rooms. She already had her own furniture which she wished to use, therefore the question of the furniture is not considered. As so many people live in apartments of this kind, the editors are printing this answer in the hope that the suggestions may be of value to other subscribers.

The ceilings throughout the apartment should be tinted plain cream color. We will first consider the library. Paper will give a much warmer and softer effect than painted walls. The olive green which you suggest will be a very good color with the oak finish of the room. I should use a plain or two-toned striped paper, as this will make a better background for the pictures than a figured paper.

Oriental rugs are the most artistic, and the older these are the better, and softer in color they become. A large African Bokhara in the centre of the room will give a good bit of color. The smaller rugs in the room should be of colors to harmonize with this.

The draperies should be in bright colors, to contrast with the olive green walls. Bright-flowered linen taffeta is very appropriate for a room of this description. The triple window should have a valance 18 inches deep, gathered with a heading of about 2 inches. The depth of the valance, of course, depends on the hight of the window, but for the ordinary window, 18 inches is the right depth. This valance should be carried across the three windows, including the casing on each side. The valance is nailed to the edge of a strip of board, 2 inches wide, ½ inch thick, and the length of the valance. The valance may then be nailed by the board to the top of the window casing. The draperies should be hung on a pole under the valance at the top of the window, and outside the window casing. There should be one pair of long draperies for the triple window, and these should be wide enough so that they may be drawn at night and cover the entire window. They should be sufficiently long to reach three inches below the window sill, unless the window is recessed to the floor, in which case the draperies should reach to the floor.

There should be sash draperies inside the casing at all three of the windows, a pair for the middle window, and one for each of the side lights. These curtains are long enough to cover the entire window, to the sill. They may be made of plain net, and finished with a wide hem at the bottom, and at the side above which there are three half-inch tucks.



ROSE BED ROOM

If any figured material is to be used in the room for covering sofa pillows or furniture, it should be the same as the curtains, as several kinds of figured material in a room make it confused and inharmonious. The portières at the doors should be of plain velvet or velour, to match the wall in color. This material may also be used for pillows and furniture covering. It would be much more satisfactory to have the book-cases built into the room, instead of using the sectional ones which are so widely advertised. These are very poor in design, and are only suitable for offices. Book-cases built on either side of the triple window, with a seat between them and under the window, will make a dignified feature of the room. These shelves should be of the same wood as the rest of the room, and they should be quite plain, with no ornamentation, as the books and bric-a-brac on top will be ornamentation enough. The shelves should be about five feet high. The window seat should be covered with the material used for the window draperies, and finished at the bottom with a valance as shown in the illustration.

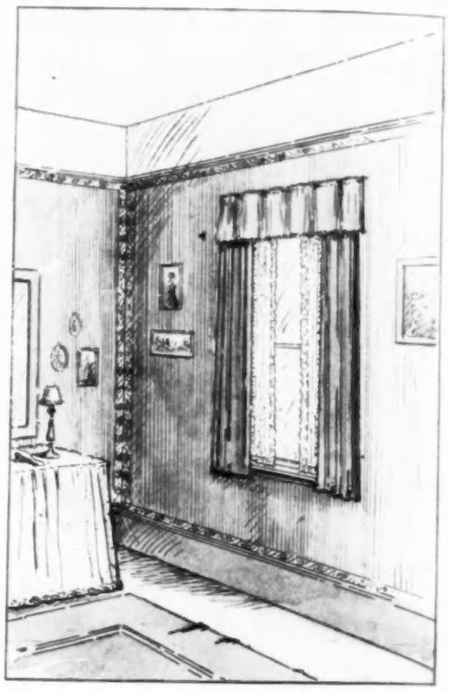
Good oil paintings, black and white drawings and photographs, are all appropriate for the library. It is best not to hang these promiscuously, but to keep the different kinds of pictures in groups by themselves.

If it is possible, all the oak pieces of furniture which you are to use for the library should be in dull finish of the same color as the woodwork in the room. In a room of this character a large table placed in the centre of the room is almost indispensable. On this there might be a large lamp with a deep yellow shade. This will give you a bright spot of color in the daytime, and shed a soft, restful light at night. The piano should be placed opposite the sliding doors, so as to bring something high on that side of the room, to balance the book-case on the other side.

In your own sleeping room the walls may be in old rose as you suggest. This color will look especially well in contrast to the green library. As the room is very high studded, I should use a perfectly plain paper in a good shade, and put a deep frieze of roses around the top. There is an attractive paper in the market which has a green lattice covered with large roses. There is a chintz or cretonne which exactly matches it, which could be used for the window draperies. The window can be draped the same as that in the library, and the small window draped to match it. Instead of the net sash draperies, Swiss muslin with a narrow ruffle will be daintier and more in keeping with the rest of the room.

The bed spread should be made of the same material as the window draperies. There should be a valance around the bed, and the spread should be finished all around with a narrow ruffle with a tiny heading. The spread should be made long enough to fold over the pillows, as shown in illustration No. 2. All the furniture coverings should match the draperies. Cotton bed-room rugs in old rose and white would be dainty and appropriate. All the bureau and dressing-table covers should be of Swiss muslin, finished with a narrow ruffle and lined with white.

For your daughter's room you suggest yellow paper. This would not look well with the bird's-eye maple furniture. A light blue nar-



BLUE BED ROOM

row striped paper would be much more attractive. As the ceiling is so high, the tinting could be carried down the walls about 18 inches or a plain frieze of paper, to match the tint on the ceiling, could be used instead. This will give the effect of a much lower studded room. There is a very pretty narrow border of roses and blue ribbons which may be carried around the room just under the picture moulding below the frieze, around the top of the baseboard, and up both sides of each corner of the room, as shown in illustration No. 3. The window draperies in this room may be of light blue china silk, to match the wall paper. They should reach three inches below the sill, and have a valance at the top. The edge of the valance and of the draperies may be finished with a narrow white silk fringe. The inner draperies may be of plain or dotted Swiss muslin, with narrow ruffles. The bed spread, bureau and dressing table cover should also be of the muslin, lined with blue silk.

Light pink wall paper would not be suitable for your son's room. It is far too dainty and feminine. I should suggest in its stead, a bright chintz paper in bold design. The predominating color in this may be pink if you wish. For draperies with this, I should use a plain linen of the color predominating in the paper. The bed spread may also be made of this material. The inner curtains may be double sash, that is, a pair for each sash, hung one over the other. These may be of unbleached cotton cloth, finished all around with a narrow unbleached cotton gimp fringe.

Readers of Vogue inquiring where articles are purchasable should enclose stamp, stating page and date.

THE ARCHITECT

[NOTE.—Inquiries may be made in regard to certain details or alterations of rooms, verandas, mansions, houses, etc., and should always be accompanied by a photograph or sketch. A charge of from $2.00 to $10.00 is made by Vogue for each plan and suggestion furnished, according to the work entailed. Questions and answers are subject to publication.]

THE STYLE IS SIMPLE AND DIGNIFIED

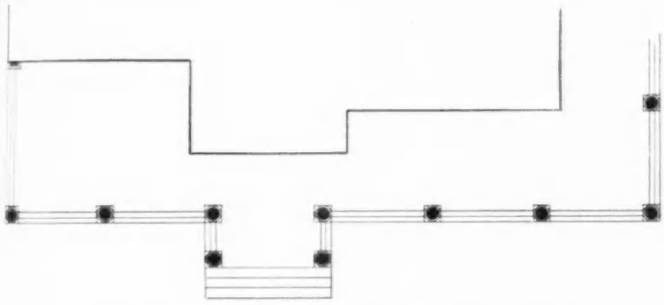
WILL you please suggest a plan for widening the piazza of the house shown in the photograph?

Ans.—The piazza would look just as well if carried straight across the front of the house, but I should suggest that the middle part project a

little, as shown on the sketch, to emphasize the entrance. The plan shows the piazza brought forward to the line of the present front portion. This arrangement gives a wider piazza on the north side of the entrance, and a much wider one on the south side. If you could extend this piazza along the south side the appearance of the house would be greatly improved, as that side of the building is very plain and high.

As the south side of the entrance is about two feet shorter than the north side, in laying out the new piazza the starting point should be at the extreme end of the south side, and the same distance from the centre on the north side. This arrangement will make the piazza symmetrical, even if it does not reach quite to the end of the house on the north side, and will add to its dignity. If the piazza were to be continued around the north side of the house also, this discrepancy would not show.

The style of the new piazza should be simple and dignified, to harmonize with the house, which is plain and solid. Plain Doric columns of wood, with plain moulded base and capital will be most suitable. The roof may be tin, and it should be finished with a simple wooden cornice, as shown in the sketch. A balustrade above the cornice would greatly add to the appearance of the house. There should also be a balustrade around the piazza floor.



PLAN FOR WIDENING PIAZZA OF HOUSE SHOWN IN PHOTOGRAPH ABOVE

THIS DEPARTMENT

IN order to make this department wholly practical and helpful, in an individual as well as a general sense, Miss Chapman will be glad to answer questions and offer suggestions to all inquiries that come under the following headings and which comply with the rules.

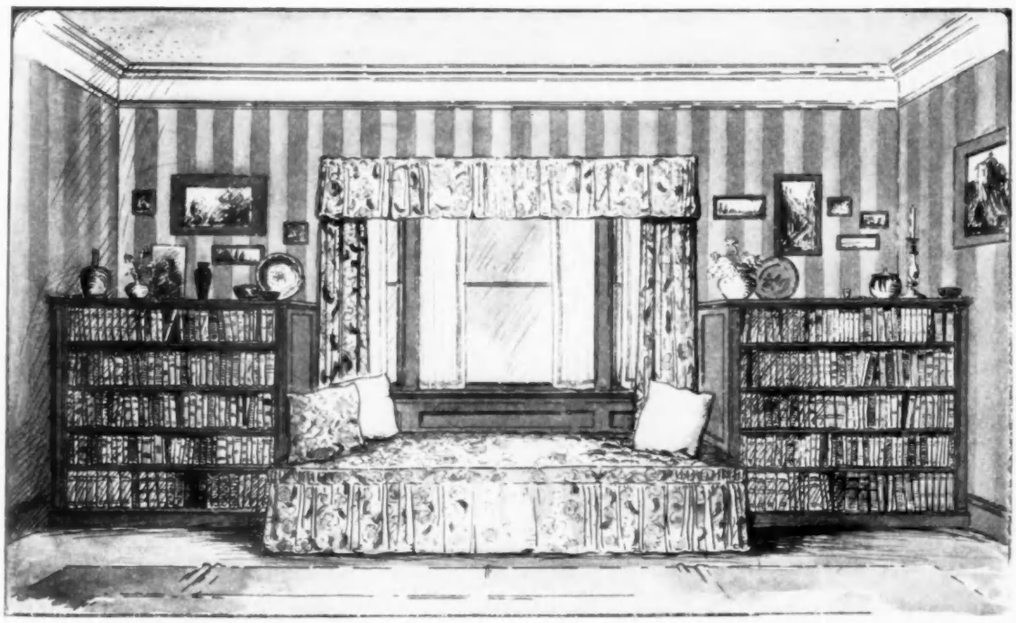
THE DECORATOR

[NOTE.—All questions under this department will receive prompt attention. Inquiries may be made in regard to interior decorating, such as the treatment of permanent woodwork, floors, lighting fixtures, hardware, painting, papering, etc. A charge of 50 cents is made by Vogue for each room described, and ten cents additional for each sample sent when samples are requested. A stamped self-addressed envelope should be enclosed. Suggestions for rooms and descriptions which have been sent to correspondents, are subject to publication.]

THE FURNISHER

[NOTE.—Inquiries may be made in regard to furniture and color schemes suitable to any room, or suggestions for arrangement of rooms may be obtained. Questions in regard to furniture of any period or type will be answered under this heading. A charge of $2.00 is made by Vogue for each room for which suggestions are furnished. Names of shops where articles described may be purchased will be sent if required. These questions and answers are subject to publication.]

On 25 April, Vogue will publish a number specially devoted to House Furnishing and Decorating, with illustrations of the Spring novelties in wall papers, hanging, etc.



THE LIBRARY OF A SMALL APARTMENT

See text, opposite page.

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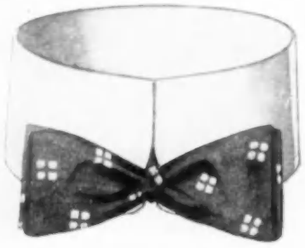
The WELL DRESSED MAN

WAISTCOAT OF FLANNEL AND OTHER FABRICS—A NEW CUFF SHAPE—MANY HANDSOME NECKTIES—MUCH DIVERSITY IN HOSIERY

Considering how few are the radical changes in men's fashions from one year to another, it is surprising to note how much diversity the smart shops are able to show, and no doubt this is even more striking to the casual observer than to one who is familiar with the history of dress, and forever on the lookout for variation in the details of its styles. The tailors always have a large selection of recently imported cloths with enough difference in their patterns, weaves, and colorings to give some effect of novelty, and the leading haberdashers, constantly striving for limited



BOW TIE

exclusiveness, put forth so much that is attractive in material, and show so much ingenuity in manufacture, that their displays are of interest even at times when fashions are settled.

WAISTCOATS

As usual there are many designs of waistcoats, and among them the flannels seem to be as much in evidence as ever, although after the popularity of flannel during the past few seasons, one might reasonably expect it to show signs of going out of vogue. Indeed, in inexpensive qualities it is not greatly to be advised, but of fine imported French and English grades there are many pretty patterns and shades which have little in common with the ordinary things to be seen at the cheap shops, and which never run the same risk of becoming so over-general as to lose their good style. One seen recently was of a peculiar blue-gray shade, with narrow silk stripes of deeper blue; another a light buff, with darker lines of the same

DARK GREEN SILK HOSE

color, and another of light brown with silk stripes of dark brown, the stripes showing a small grain or rib effect. Brown, by the way, appears to be a shade especially in vogue just now, and from the lightest to the darkest tones may be seen in cloths, shirt fabrics, necktie silks, hosiery, and handkerchiefs. For waistcoats the check and plaid patterns have a kind of "sporty" appearance, that makes them rather better for outing or country than for town wear, and that shown by the accompanying illustration is a bit too pronounced for other use, being of large plaid in dark brown on medium brown, and having pockets of a kind more suitable for dress in the country than the city. Another style, seen recently, was of brown flannel, with a smaller double overplaid in light and dark shades of brown; still another of dark green flannel with plaid design of dark brown and red, and still another of light brown with dark brown silk stripe and monogram embroidered in drop letters on the pocket flap. The spot or figure patterns are less usual in flannels than in other fabrics—indeed, they are less usual in all waistcoat materials than the stripe, line or plaid—but among the silk-woven stuffs there are a good many closely mixed all-over designs—I do not know how to describe them better—that are quite different from the stripe or check effects. Here and there one sees a double-breasted model, but in spite of the fact that in the natural order of things this cut should again come into general fashion, it is still very much the exception for day dress of informal character, and not, perhaps, so common for formal afternoon and evening waistcoats as in the past. As for other matters of cut or finish, while it may be said that the neck opening is about medium low, and that the double-pointed bottom edge predominates, were I asked to state correct details of style, I should say, have any style you fancy that is not too noticeably or nate. In other words, while the scalloped front and bottom edge has not yet appeared—at least so far as I know—lapels are made in a variety of shapes, broad and narrow, notched and unnotched, with and without buttons; pockets are set straight, concave and horizontally, are patched on or set in, and have flaps of nearly every design, or no flaps at all. There are fly fronts and buttoned fronts—the buttons varying in kind, number and spacing—and braid, binding and cord are all used as trimming. Since all these things are shown and worn, we cannot do otherwise than judge them correct, nor can it be said that any one is pre-eminently in fashion.

A NEW CUFF

Before passing on to some of the neckties now shown at the smart haberdashers, I must mention the latest shirt cuff—made on the shirt, of course—as being turned back to a depth of two and a half inches or so, but cut in a curved line, so that at the ends of the cuff there is only one thickness, and it is not necessary to thrust the cuff link through two buttonholes, as on the ordinary turned-back cuff. The idea is not entirely new, of course, for the very narrow turn-back cuff with buttonholes rather far back has been seen for some time past. It is a prettier style, however, and one that is fashionable just now for evening as well as day dress.

NECKTIES AND HOSIERY

Never was the display of neckties more attractive, nor was there greater variety of material, color, weave and pattern. Indeed, it is absolutely impossible to attempt description

PLAID FLANNEL WAISTCOAT AND PLAID TIE WORN WITH PLAID SHIRT

of other than a few of the simpler effects, and even there one must see, to properly appreciate. The matching of shirt and tie, or even of waistcoat, shirt and tie, of which an example is shown in one of the drawings, is still a much-used idea, and, as has been said, the brown shades—especially the dark, rich browns—are decidedly in evidence. Deep purples, dark greens and reds are also shown in plain rib or pattern effects, and there are many uncommon shades of color, light and dark, strong and delicate, of which it would be futile to attempt to give a detailed impression. Wide and narrow stripes, checks, plaids, small figured patterns, all-over designs, and knit-silk effects, without number, are displayed at all the leading haberdashers, and while the selection should depend upon the form of dress for which to be used, no one special class can be picked out as pre-eminently smart. Nor is there any narrow rule of fashion regarding shape, for here one sees a long, narrow four-in-hand, like that illustrated, which is of purple with figure of dark purple and blue; here a broad four-in-hand, simple or folded, there a wide-flowing end scarf, and there, again, an ascot, or bow—the one once or twice folded, the other with small knot and broad ends, such as that shown by the accompanying drawing, or with larger knot, and of squarer appearance.

LONG NARROW FOUR-IN-HAND

The hose illustrated herewith are of dark green silk, with plaid and spot in selftone, but dark browns, dark reds, blues, grays and combinations of black and color are all to be had in unlimited variety.

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INTERNATIONAL ETIQUETTE—GOVERNMENTAL ETIQUETTE—CHANGES IN WHITE HOUSE COSTUMES—HIM FORESEES WALKING BACKWARD AND OTHER ANTEDILUVIAN CUSTOMS IN VOGUE AT WASHINGTON

Questions of manners are not always confined to discussions as to drawing-room etiquette. Years ago, an American minister accredited to Italy wrote and published a little book on the subject of the manners of a diplomatist. Unfortunately it is out of print. Now and then, some one in a foreign country writes a leader instructing people who desire of being presented at Court, how to behave in the presence of royalty. Each Court has its code of procedure and its etiquette. Women going to Europe and wanting to make their bows to the King and Queen of England, are known to take lessons and I believe that there was a young woman who came over here last year and advertised to teach aspirants for these social distinctions the proper way to enter the soverigns' presence and how to manage the train, to bow and to back out. Also there were to be hints on more intimate functions, so that one would be able to do the right thing, if the King made known his desire to be entertained under one's roof and fig tree, or if one were bidden to the royal table, or again if one was addressed by a royal personage. It is perhaps very tiresome to take the initiative always as is the wont of sovereigns, but both the late Queen Victoria and the present King possessed and are possessed of original minds; and the art of knowing exactly what to say is one which has been cultivated to perfection at the Court of St. James.

But the last protests of the supposed will of the supposed people, survives with us. It is amusing to see how each accredited innovation is opposed, and then when it is put into practice, it is accepted without cavil. The White House has gone through many changes. In the days of Washington, the seat of government was in New York and Philadelphia, Mrs. Washington presided over a court indeed. The ceremonial resembled that of any royal household in Europe, and you have only to read the histories and memoirs of the times to discover it. Adams was perhaps a little democratic and the White House under Jefferson and a few of his successors was quite laiser aller in point of ceremonial, but it only gradually became a rendezvous for everybody. It was almost the growth of a century. The reformation began with the present President who has taken up the military code and surrounded himself with some protection for privacy and with some show of state necessary for the head of a great government.

But now and then, there is a clash, particularly in Europe, where until only recently, the representatives of one of the greatest powers on earth and by many judged as the greatest, were forced to be in the van of all State functions. Constantly we are having misunderstandings with ambassadors and smaller isolated rulers and governors launched by some one who has little tact and much zeal, and these contretemps are made the subject of international disputes and incidents and affairs by a rabid sensational press. After all, it tones down, it simmers, and we find it is only a tempest in a tea pot. I am not going into politics and I want to avoid all discussion of that kind. Next to politics, as a delightful character in Lucas Malet's new book "The Far Horizon" observes, all the trouble in the world is made by questions of family and religion, and these subjects should be tabooed in polite converse. But I think that a question of manners comes within my province. In regard to a recent incident, it would seem to me only justice to consider matters in this light.

The American of to-day has shaken off much of his Anglo Saxon reserve. In fact, he is as much Latin in disposition as he is either British or Teutonic or Slav. He is nervous, quick, impulsive, generous to a fault. He has had a career of great success brought on by ways of peace and by commercial pursuits, and suddenly he was thrust into a war with a second class European power. The victory was gained with less bloodshed and loss of life in the entire campaign by land and sea, than in one skirmish in our deplorable Civil War. But like Japan, finding ourselves a maritime power rather suddenly, and being much patted on the back by other nationalities, we have become a bit self assertive. Our intentions are excellent. On the other hand, take a diplomat brought up in the European school. If he is an Englishman, he is a victim of what Dickens called the Circumlocution Office. He is insular, cold, reserved and from a baby he has been told that sun never sets etc., and that British arms are invincible. Again I shall quote Lucas Malet, who is one of the most clever of the English writers of to-day. She is referring to the Boer war and she says "It is not too much to say that it struck the majority of the British public as being of the nature of a very bad joke. For it was as though a very small and a very cheeky boy, after making offensive signs, had spat in the nation's face."

This is the middle class conception—both of the upper and the lower ranks of England and nearly any power which would dare to disturb it in the exercise of any of its prerogatives. The majority of the men who are in the foreign and colonial service, whether bearing titles or not, come from the upper middle class of society. It has been a question of tact and of manners. One man, insular but feeling perfectly secure as to what was expected of him, without the protection of his own navy, reduced as to ships and by men a present economical Liberal government, finds a kind-hearted official with a fleet, so to speak, at his doors, ready to fall in and take command with him and help him. To the mind of an American, this was only an act of charity, of kindness, of benevolence. To the Governor of a British possession, an island not far from other islands where a certain great nation had stepped in and made itself at home and taken possession, such an action, no matter how kindly intended, was open to suspicion. It was a bit of meddling. And then, unfortunately the British diplomatic brain, trained in the Circumlocution office, bound by precedents and a web of red tape, befogged by questions of caste; will not put on a level the members of the foreign office and those in the consular service. The latter is commercial and out of the pale, and any conference between any one not of sufficient rank and the great governor of a little island belonging to a larger island across the seas and part of the system on which the sun never sets, and of the inhabitants who assert that they rule the waves and that they never, never will be slaves, was little less than an insult.

However, it is all over. Both sides were right, and each acted in this incident, according to his lights. Personally I know that the much abused Governor is a jolly good fellow, most courteous and considerate, although trained in the school of the far east, where one must, quite free from the traditions of British diplomacy, be forever on the alert and suspicious; is apt to bring at times to his aid drastic measures. The American is free, openhearted, and even aggresive in his kind intentions. So you see one should have a school of manners in great as well as in little things. We shall no doubt in a few years have presentations and Drawing-Rooms at the White House and we shall have to wear uniforms and evening dress, and walk out backwards. It has to come.

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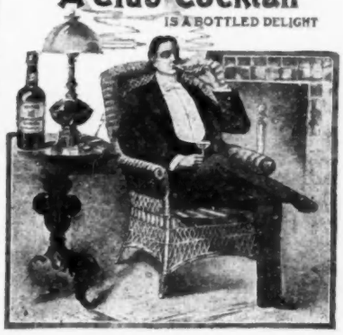
A Club Cocktail
IS A BOTTLED DELIGHT



As a dainty appetizer preceding the dinner serve CLUB COCKTAILS.
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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 417 PUBLISHED, 14 FEBRUARY, 1907

VOgue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

Waists and Jackets are cut in 34, 36, 38, 40 bust measures. Skirts in 22, 24, 26, 28 belt measures.

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices.

SKIRTS	
In belt measures from 20 to 32 inches	
without foundation	$2.50
with foundation	3.00
BODICES AND SHORT JACKETS.—	
In bust measures from 32 to 46	
without sleeve	1.50
with sleeve	2.00
PRINCESS GOWNS.—	
In bust measures from 32 to 46	
with sleeve	4.00
HALF LENGTH AND LONG COATS.—	
In bust measures from 32 to 46	3.00
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Full suit cut by age sizes	2.50
any part of suit	1.00

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A gown cut by a Vogue pattern has the first essential to fashionable effect—the right placing of the lines. Unless a gown be cut on smart lines it cannot impart good style to the wearer. Trimmings cannot conceal bad cut.

***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

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The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being marked, which is possible only with all-hand-made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

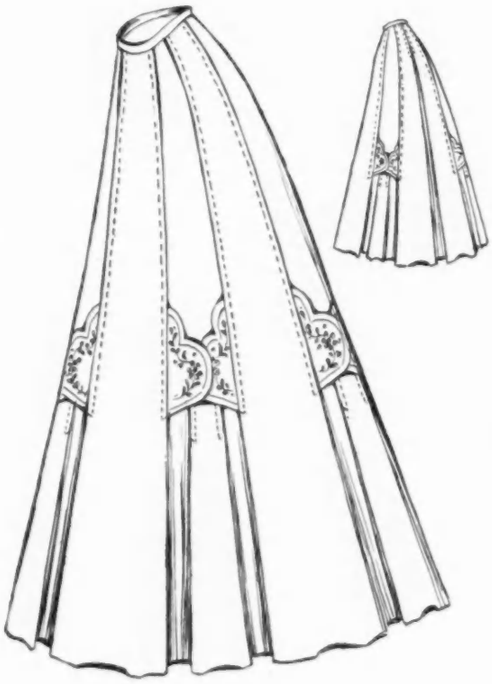
***

Flat patterns are those that have the various parts of the design stamped, traced and folded, ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting, or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 417

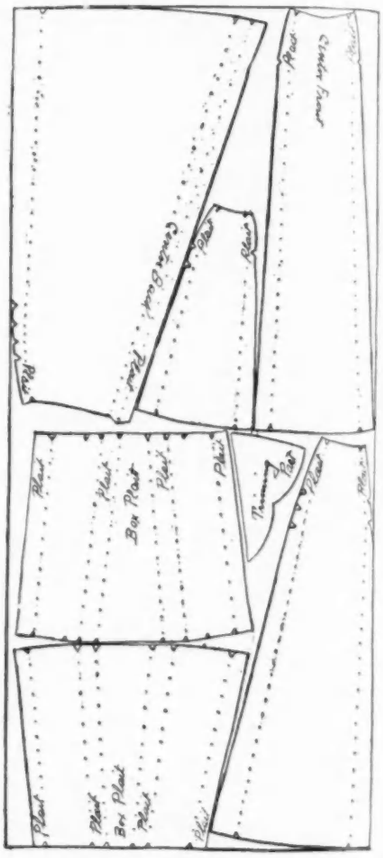
THe gored skirt illustrated in the current issue has been specially designed to be worn with waist No. 415. Vogue, 31 January, making an attractive and practical shirt waist suit. Vogue designs aside from being smart, embody many important points, that are essential from the making as well as from the wearing point of view. That shirt waist suits usually do not look well after once being laundered, is mainly due to the cut. Straight lines are essential for top dresses, plaits running straight up and down are most satisfactory because the ironing is done lengthwise of the material. The pattern consists of seven pieces, half front, side front, hip box-plait, side back middle box-plaits and two flounce parts, that join side front and side back gore, diagram showing but six parts of the pattern, the side back which is omitted is taken from the under part of front box-plait, the material being double and only one front box-plait being required. Box plaited skirts as a rule are difficult to make on account of the plaits, they often show an ugly drawn effect from where the outside stitching terminates, this defect being caused by the way plaits are laid and often the basting which should be carried down to the bottom of the skirt is done with a long basting stitch and only down to where the machine sewing ends, yet of this ill effect is often thought to be caused by insufficient material in the plaits. The box-plaited flounce parts should be first attached to side fronts and side back thus doing away with all separate pieces, and actually making it a nine-gored skirt, the embroidered parts that are set on can be omitted and replaced by one or more straps of same material put on in any fashion desired. The middle front, side and back box-plaits should be made independent and properly basted before they are joined to the other gores. The seams are stitched from the outside only in lap seam effect, the belt should be basted on before fitting, thus avoiding the stretching of the waist-line; the turning up of the bottom is perhaps the most difficult task, the basting that holds the plaits in shape should not be removed until the bottom is properly turned up and the edge of hem should be ironed, after which the bottom and plaits are opened and a mark will appear all way round the bottom making it easy to get a straight hem. By turning up the foot-edge even with the floor and then making the skirt the desired length say two or three inches from the floor a perfect length all the way around is assured—six yards of thirty-six-inch linen are required for this model.



VOGUE'S COUPON PATTERN NO. 417. LINEN SKIRT

For description, see this page. Cut paper pattern No. 417 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 418. Shirt Waist



WHISPERS

TO THE GIRL WITH NOTHING A YEAR

THe planning of the summer outfit naturally includes several sheer lingerie waists, both in color and white, for colors are again to the fore in the most irresistible shades. If there is time in the daily life of the girl of the period that she can devote to the making of these dainty bits of finery, many pretty effects can be evolved that cannot be bought ready made, or even be gained satisfactorily by ordering. With a deep pointed yoke, at front and back alike, forms of squares between lace insertions and embroidery in the middle of each square, is one of the easiest ways to make an elaborate and effective blouse, for if the embroidery is handwork, the design can be trailed across the lace insets. This design can also be done in contrasting color, and any color on white is particularly chic this season. Should there not be time to do the embroidery by hand, or funds to pay for having it done, a solution of the difficulty is to buy a short length of embroidered French batiste, and a quarter of a yard should be enough for the yokes, collars and cuffs of two waists, for this is forty-five inches wide in the all-over embroidery. Choose a small sprigged or conventional design, so that the squares can be cut to bring the design in the centre of each. Other pretty and useful waists are of pinch-dimity in wide tucks, with a tiny frill at either edge of the middle front box-plait. These frills are fluted with fine fluting irons, and give a very attractive appearance to the whole costume, as any unusual bit of daintiness must.

VOGUE PATTERN COUPON

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FLAT PATTERNS OF SKIRT OR BODICE, 50 CENTS EACH. PINNED PATTERNS, $1.00. SIZES, 34 TO 40 BUST

DESCRIPTIONS OF PATTERNS

No. 1165.—Dinner gown of dotted ecru Brussels net combined with lierre lace; the high crush girdle is of geranium panne velvet, velvet flowers of the same shade ornaments the corsage. The ruches that trim this gown are shirred through the middle, and the fullness in the gored skirt is shirred in tucks below the belt at the sides and back. The waisc extends in loose points at the front over the girdle. The materials required to make this model in medium size are: eight and one-half yards of net forty-five inches wide, one and one-half yards of lace five inches wide, one-half yard of bias velvet and five velvet flowers.

No. 1166.—Pale blue mull frock with printed border; the girdle, cravatte, border straps and cuff ribbons are of black Liberty-satin. The yoke and undersleeves are of Valenciennes lace, plaited lace ruffles finishing the sleeves. The skirt is tucked to a graduated yoke depth, and the waist is tucked on the shoulders at the back and front, the lace yoke extending to the girdle top at the front and to half the depth at the back. The materials required to make this model in medium size, are: six yards of bordered mull, forty-five inches wide, or a pattern robe, nine yards of satin ribbon, one-half yard of Liberty-satin, two yards of Valenciennes lace forty-five inches wide, and three yards of lace edging.

No. 1167.—Cream mohair costume trimmed with silver buttons and pale blue cloth straps embroidered in tan and silver. The yoke is of cream batiste embroidery. The gored skirt is box-plaited at the front and back, the plaits stitched down near edges to hem at the front and to graduated depths at the sides and back. The waist is tucked to yoke depth at the sides of the front, the cloth yoke band extending in short straps. At the back the straps and tucks end under the girdle, which is bordered by straps. The sleeves are tucked above the cuffs, and have cloth epaulettes at the shoulder. The materials required to make this model in medium size, are: six and one half yards of mohair forty-four inches wide; one-half yard of cloth, one-quarter yard of embroidered batiste, ten large buttons, and twelve small buttons.

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. The Twenty-second Annual of the Architectural League of New York. Until 23 Feb.

Powell's. Collection of pictures of cenes here and abroad by Mr. and Mrs. Colin Campbell Cooper. Until 16 Feb.

Neo Gallery. Pastels by Will H. Stevens. Until 16 Feb.

Macbeth's. Paintings by Paul Dougherty. Until 16 Feb.

National Arts Club. Exhibition of wood engravings by Timothy Cole. Until 20 Feb.

Salmagundi Club. Annual exhibition of oil paintings by members. Until 23 Feb.

Grolier Club. Collection of engraved portraits of famous actors of olden times. Until 16 Feb.

Clausen's. Sixteenth annual of the Woman's Art Club of New York. Until 16 Feb.

Brander's. Portraits by A. Benziger.

Duveen's. Loan exhibition of rare Chinese porcelains. Until 9 Feb.

Montross'. Recent pictures by Edmund C. Tarbell. Until 14 Feb.

Knoedler's. Portraits by Wilhelm Funk. Until 16 Feb.

Dodd, Mead and Co. Exhibition of bookbindings by Charles Meunier of Paris.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Prints from the A. A. Hopkin collection of photographs of Italian works of art, and (in lower hall) etchings by the late Dr. Leroy Milton of Yale.

Boston. Copley Hall. Exhibition of Arts and Crafts. Until 26 Feb.

Buffalo. Albright Gallery. Exhibition of contemporary German paintings. Until 24 Feb.

Chicago. Art Institute. Annual of works by artists of Chicago and vicinity. Until 24 Feb.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Marion, Ind. Public Library. Exhibition of American paintings. Until 20 Feb.

Philadelphia. Pennsylvania Academy of Fine Arts. One Hundred and Second Annual Exhibition. Oil paintings and sculpture. Until 24 Feb.

Providence. Art Club. Eleventh Annual Exhibition. Until 17 Feb.

S racuse. Museum of Fine Arts. Collection of European and American paintings loaned by Messrs. Vose, of Boston.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. Until 9 Mar.

EXHIBITIONS TO COME

New York. Knoedler's. Eighth Annual Exhibition of the American Society of Miniature Painters. 6 to 20 Apr. Exhibits received 30 Mar.

Chicago. Art Institute. Special collection of paintings by contemporary German artists; Salon of Photographic Societies of America; and annual of Art Students' League of Chicago. 1 to 24 Mar.

Pittsburg. Carnegie Institute. International Exhibition of paintings. Opens 11 Apr. Works collected in New York, Philadelphia and Boston. 21, 22 and 23 Feb.

Philadelphia. Art Club. Sixteenth Annual of Water Colors and Pastels. 4 to 31 Mar. Exhibits received 18 and 19 Feb.

St. Paul. State Art Society's Rooms. Fourth Annual of paintings, sculpture, architecture, arts and crafts and photographs. 9 to 16 Feb.

AUCTION SALES

New York. American Art Galleries. Greek and Roman iridescent glass, glazed pottery, ivory carvings, bronzes, Tanagra figurines, etc., collected by Mr. Azeez Khayat. 14, 15 and 16 Feb., 2.30 p. m.

Mendelssohn Hall. Mr. A. Augustus Healy's valuable collection of modern oil and water color paintings. 15 Feb., 8 p. m.

ART GOSSIP

EXHIBITION OF THE PENNSYLVANIA ACADEMY

Without attempting to describe the paintings and sculptures shown at the one hundred and second exhibition of the Pennsylvania Academy of the Fine Arts, now being held in Philadelphia, or even to enumerate the works of artists represented, it should be said in justice to the management and the hanging committee, composed of Messrs. A. W. Redfield, Joseph De Camp and Sergeant Kendall, that seldom, if ever, has the quality of exhibits been better or the general effect more pleasing. A wise discretion has been exercised as to the number of pictures admitted, so that without losing its character as a representative show of contemporary work, the standard, as is the case with so many of our exhibitions, has not been lowered.

Among the examples that can hardly fail to attract the attention of the visitor are the half dozen reproduced in this issue, four of which are of especial interest as having gained the distinction of winning prizes awarded by the Academy.

The Temple Trust Fund, created by the late Joseph E. Temple, which yields an annual income of $1800 for the purchase of works of art at the discretion of the directors, was devoted to the acquisition of Beatrice, by W. Sergeant Kendall, many of whose paintings are well-known to those who visit our larger exhibitions

The Walter Lippincott prize of $300, awarded for the fourteenth time to the best figure painting in oil by an American citizen, with an option to the founders to purchase the winning picture at the price named by the artist in the memorandum of entry, went to Marion Powers for A Tea Party; the Mary Smith prize of $100, founded by the late Russell Smith, and awarded this year for the twenty-ninth time to the painter of the best painting, not excluding portraits, in oil or water color painted by a woman artist resident in Philadelphia—the qualities judged being originality of subject, beauty of design, color and effect and execution—to Mary Smyth Perkins for her picture entitled Cows, and the Jennie Sesnan prize, a gold medal endowed by Miss Elizabeth W. Roberts and awarded this year for the fifth time to the best landscape in the exhibition, to Ernest Lawson, for The River in Winter

Although not reproduced, mention should be made of The Golden Screen, by Willard T. Metcalf, for which he was awarded the Temple Gold Medal; of the interesting figure pieces (shown on middle pages) A Thread of Scarlet, by Hugh H. Breckenridge and The Mother, by Wm. M. Chase, of Confidences, by Walter McEwen; Portrait of Miss B., by Richard Andrew; Johnny Cake Hill by Willard T. Metcalf; The Young Mother and other examples by Gari Melchers, Count Robert, by Whistler and works by E. W. Redfield, Childe Hassam and the late John H. Twachtman.

Among an unusually attractive display of sculptures, The Jaguar, by Eli Harvey—a work of splendid movement and broad modeling—leaves perhaps the most lasting impression.

On 4 February, the Academy Gold Medal of Honor, which is the highest award made by it, and given in recognition of high achievement in their profession to American painters and sculptors, was bestowed by the directors on Edward W. Redfield. Among those who have previously received this honor are, D. Ridgway Knight, William M. Chase, Edwin A. Abbey, Charles Grafley, James A. McNeill Whistler, John W. Alexander, Violet Oakley, Alexander Harrison, Winslow Homer, Cecilia Beaux, Henry J. Thouron, John S. Sargent, William T. Richards and Horatio Walker.

Announcement has been made that the International Exhibition of Paintings of the Carnegie Institute, Pittsburg, will be opened on 22 April, at which time the new addition to the Institute will be dedicated. Special committees met in Paris, London, Munich and the Hague on 30 January, for the purpose of selecting works to be forwarded to the exhibition, and from these pictures as well as those submitted by artists in this country, the International Jury will make the final selection and award the prizes. This jury is elected by votes of all the artists contributing to the exhibition, and will consist of two foreign and eight American artists.

The Sixteenth Annual Exhibition of original water colors and pastels of the Art Club of Philadelphia will be opened with a private view on 2 March, and to the public on 4 March. Although prizes are offered at this show, a gold medal is awarded to the best water color or pastel exhibited, for which only works by living artists that have never been publicly shown in Philadelphia are eligible.

From 6 to 20 April there will be held at Knoedler's gallery in New York the Eighth Annual Exhibition of the American Society of Miniature Painters, consisting only of original works.

On Friday evening, 15 February, the valuable collection of modern paintings formed by Mr. A. A. Healy, of Brooklyn, and containing a large number of fine examples by modern Dutch artists, will be sold at Mendelsshon Hall, in New York. Among the artists represented are Josef Israels, Jacque, Corot, Mauve, Jacob Moris, Tryon, Wyant, Mesdag, George Inness, Harpignies and Daubigny.

Mr. Hugo Reisinger, of New York, has offered an annual prize of $250.00 to be awarded by the Royal Academy of Arts, in Berlin, alternately each year to a German painter, sculptor and architect.

At the recent International Exposition held at Milan, Italy, France ranked first in the matter of prizes. The number awarded to her citizens was 2,242.

An important exhibition of arts and crafts, which was opened on the evening of 6 February, at Copley Hall, in Boston, promises to be as notable a show of art handiwork as the Washington exhibition is of paintings. Eight years ago a similar exhibition, given by the Copley Society, did much for the advancement of this branch of art, and as the Arts and Crafts movement has grown and improved tremendously during recent years, this present show will undoubtedly have a still greater influence.

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

THE A. S. P. C. A. AND DOG MUZZLING

Among the few regulations that were commendable under the administration of John P. Haines were those relating to dog muzzling and to be praised also was that official's unswerving attitude toward hydrophobia. It is encouraging to find that under the new administration, his policy is to be continued as the following facts will show. The State Board of Agriculture ordered that all dogs in Westchester County should be muzzled or shot, and six men were sent to Westchester with orders to shoot any dog found on the streets without a muzzle as soon as the edict could be placarded. At this writing it is stated that if the State Board attempts to carry out its order, the A. S. P. C. A. will interfere, as the Society holds that the State has no right to shoot any dog without the owner's consent, and that the muzzling of dogs is a form of cruelty to animals, and is therefore against the law. The A. S. P. C. A. agents have been ordered to arrest the first man caught shooting a dog and make a test case of it. For the enlightened stand the A. S. P. C. A. is entitled to the unqualified approbation of all animal lovers, especially those who realize that the hydrophobia delusion is a money-making scare for many persons.

GREENWICH TO HAVE AN A. S. P. C. A.

An encouraging beginning has been made in Greenwich, Connecticut, for an anti-cruelty society, the founders being Mrs. Edwin N. Chapman, and Mrs. William W. Badge. Only preliminary meetings have been held as many persons who desire to become members have left Greenwich for the season, but in the early spring a public meeting is to be held which is expected to result in the formation of an A. S. P. C. A. and the launching of active preventive and punitive work.

WORNOUT FIRE HORSES

Animal lovers are privately circulating a letter, written some little time ago to the Tribune, by Mr. Thomas Sturgis, Ex-Fire Commissioner, on that pathetic subject—the wornout fire horse.

Mr. Sturgis first points out a fact not known of all that it is provided by the charter of the city of New York that all condemned or useless property of the Fire Department shall be sold at public auction and the proceeds added to the Firemen's Pension Fund. As this applies to property of all kinds, nothing can be given away, but if the law was so amended as to separate horses from other condemned property and to provide for them for the remainder of their lives in some humane way, Mr. Sturgis avers the change could make no possible disadvantage to the beneficiaries of the funds. According to this authority one of two things should be done. Either a provision should be made by which these animals could be maintained during the remainder of their lives at such light work as they are capable of, or else the Commissioner should be authorized to have them humanely put to death by the A. S. P. C. A. or some other responsible organization. Mr. Sturgis inclines to the opinion that the worn-out horses could be used in certain fields of city work, and continue to be actively useful for many years. Very few humane persons, however, would consider it a satisfactory solution of the matter to have the horses assigned to city work, since the driver in the employ of the city who knows the a. b. c. of driving a horse or managing a wagon is in the ratio of about one to five hundred. Commissioner Craven (Street Cleaning Department) who has been in this division for many years said on this point in a recent interview "when I get the drivers' the civil service commission turn over to me they will know a whole lot about civil service, and mighty little about driving an ash cart." As the Commissioner's criticism of drivers ignorant of the proper care of a horse applies to about every department of the city service, except the Police and Fire Departments, sad would be the fate of most of the fire horses. Better a thousand times that the horses be promptly sent to their long homes than that they be assigned to department drivers.

ANIMALS SHOULD BE REMOVED FROM CENTRAL PARK

The abolition of the Central Park Menagerie, or rather the transfer of the unfortunate animals confined there to the Zoological Garden, in Bronx Park, is being urged from time to time by citizens, who address letters on the subject to various of the leading metropolitan journals. It will be recalled that Mayor McClellan urged the matter in his annual address, alleging poor housing as the prime reason why the poor creatures should be transferred to the larger quarters of the Bronx, and to the care of the experienced superintendent, who has charge of the administration of affairs in that outlying district. Sometimes the transfer is advocated because of the detriment to real estate interests that the animals and the large crowds they draw on Sundays and holidays, have become, and it is on this ground that James L. Libbey urged in an open letter to the Times that the removal be made. He points out that the zoological gardens in Central Park are within one hundred feet of Fifth Avenue; that for many years this menagerie in the Park has been a menace and great injury to the best residential part of our city, and that there is ample space to increase the Zoological Gardens in the Bronx, and that the transfer should have been made years ago. Both anti-cruelty advocates and the very important real estate interests of the neighborhood are thus in accord in demanding the removal of the menagerie animals from Central Park, but it will be many a moon before such desirable action is taken, unless concerted effort is made to bring pressure to bear on those in whom the power to order such removal is lodged. In the absence of a demonstration in favor of transfer, the politicians will hardly move in the matter for fear of the workingman vote. An indignant parent has protested in the press against the removal of the animals because the downtown children would lose the joy of watching the antics of the monkeys, the fare to the Bronx making it impossible for the children to visit the proposed new quarters. Queer argument. The monkeys and other animals must continue to be improperly housed—a form of great cruelty—and taxpayers in the neighborhood of the menagerie must continue to be nauseated by animal odors, suffer depreciation in their real estate holdings, and be subjected to the annoyance of noisy hordes on Sundays and holidays, so that the children of another class of citizens may amuse themselves. What a howl of denunciation would vex the ear were property owners to insist upon maintaining such a nuisance near a modern tenement.

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[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should include a stamped and addressed envelope for reply and state the page and date.]

FEW of those who use perfumes have any definite idea of how the extracts and essences they find so desirable are obtained, though the process is interesting and full of picturesque suggestions. One of the best known perfume factories of Europe is at Grasse, high up on a gentle slope of the lower Maritime Alps, where the brilliant sun of southern France brings all floral life to early maturity.

Here in a simple little village is the great factory which derives its reason for existence from the teeming life of nature without, and presents the striking contrast of modern mechanism with surroundings every detail of which remains faithful to traditions established many centuries ago.

On entering the low, arched doorway, one is greeted by an all-pervading and delicious odor of freshly cut flowers. It is not a close or sickeningly sweet perfume, but suggests a wind-blown garden in full bloom, and so richly fragrant that each corner and crevice seems saturated with delicious odor.

The violet room is the first into which one is ushered, and here the wonderful perfume finds tangible form, for the entire central space of the room is banked with stemless blossoms to the hight of six feet, and for a length of at least thirty feet.

Great purple violets are these, such as bloom nowhere in all the world in greater perfection—heavy headed, and laden with the wonderfully fresh, sweet odor which has so endeared them to all womankind. Peasants from the little village and neighboring hills are hard at work picking over the blossoms, and carrying them in huge willow baskets to the heavy iron presses which line one end of the room. In these presses the violets are crushed to pulp, all their sweetness being extracted in the form of essential oil. Violets need a different treatment than that of any other flower, since this oil will not yield its perfume in alcohol, but must be first absorbed in a purified white grease, especially prepared for this purpose, and in itself absolutely odorless. The grease when thoroughly saturated with violet oil is enclosed in huge vats of alcohol, and a third ingredient, known among perfumers as a "binder." Without this third element the alcohol and oil would not assimilate, and no perfect or lasting perfume could be obtained.

Machinery whips this mixture for hours, until every atom of fragrance is abstracted from the grease, and then the latter is pressed out, leaving a pure and strong extract of violets, capable of being worked into soaps, creams, or any other desired form.

The treatment for jasmine flowers slightly resembles that necessary for violets, but instead of forcible saturation, a more lengthy process is adopted. Long slabs of white grease are laid on a low table, in a semi-darkened room, and over these a thick layer of jasmine blossoms is scattered. Every morning for three weeks fresh flowers are heaped upon the slabs, and those of the day before removed, until the perfume has thoroughly permeated every particle of the grease. After this the process used is the same as that described in the case of violet extract.

Highest up in the factory, and most free to sun and air is the rose room, where a scene of beauty meets the eye and unspeakably delicious fragrance fills the air. Great heaps of rose leaves rise in a bank as high as that of violets on the floor below, the perfume exhaled by all this mass of beauty being almost overpowering in sweetness, since few flowers are more richly and heavily fragrant. Slowly the huge presses close down on the heaps of delicate petals, placed within them, and the thick essential oil runs in a continual stream to the receptacle below. In this room also are dozens of peasants working with light fingers and absorbed faces, among Nature's most fragrant and beautiful products. In other parts of the building girls are labelling bottles, or trimming them with delicate ribbons and dainty pieces of white kid, in order to add a last grace to the outward appearance of the packet.

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[NOTE.—Books are selected for review in Vogue, chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

A WOMAN ALONE IN THE HEART OF JAPAN. By GERTRUDE ADAMS FISHER. ILLUSTRATED. BOSTON: L. C. PAGE & COMPANY.

THIS little book of travel is a lively, if rather superficial and very American account of what an energetic woman may see and do in Japan. Poor Lafcadio Hearn would be deeply distressed at so flippant a treatment of his dear little brown nation, and conservative Japanese would probably burn the book as a slander. The author takes a thoroughly modern view of Japanese progress as seen in the adoption of western ideas, and has prompt indignation for the inherited faults of the country. It is a little surprising, however, to find her at one point almost condoning the prostitution of little Japanese girls for the sake of the naïve innocence of one whom she met. On another occasion she is sufficiently severe upon an open display of the same kind in the streets of a Japanese city. This observer of things Japanese, with her eyes adjusted to western standards, and her ready criticism of what she finds offensive, will interest those who are puzzled by the conflicting accounts that we get of Japan and the Japanese. She has made an unusually interesting book, the record of a journey that, perhaps, if the present irritation and agitation continue, Americans may not easily take for a good many years to come. Her style, if unstudied, is closely packed, and she has put into her three hundred pages a great number of interesting facts.

DON-A-DREAMS, A STORY OF LOVE AND YOUTH. By HARVEY J. O. HIGGINS, AUTHOR OF THE SMOKE-EATERS. NEW YORK. THE CENTURY COMPANY.

This new story of Mr. O' Higgins has fine distinctive quality of its own. It does not remotely resemble any of the two or three types of American fiction now commanding a large body of readers. The author has turned his face resolutely away from historical fiction, from extravaganza, from the animal story, and has made what his sub-title indicates—a story of love and youth. He has, however, done much more than this; in the title rôle he shows the development of a complex and interesting character from childhood to manly maturity. Besides all this he has shown himself at ease with college life, with the stage, with the nether side of New York, and with the hearts of women. This is a good novel for any one above nineteen, and there is really nothing in it to hurt even the younger readers, if girls and boys are to be permitted to read grown-up fiction. There are signs in Don-A-Dreams that Mr. O'Higgins will yet do far abler things, for the book is unequal, and while no part of it is weak, the stronger parts are so far above the rest that one is moved to hope that he will attempt something soon to test his highest powers.

A ROMANCE OF OLD WARS. By VALENTINA HAWTREY. HENRY HOLT & COMPANY.

Miss Hawtrey's story deals with the French Wars in the Netherlands, nearly five and a half centuries ago. It is probably true that neither Miss Hawtrey nor anyone else now knows how Frenchmen and Flamands of the fourteenth century thought and felt, but A Romance of Old Wars is none the worse for that, because nobody ever really drew a truthful picture of time vanished half a millennium. Then let it be said, at once, that the people of this story talk much like human beings of almost any time, but are invested by the author with a certain glamour which the reader may accept as historic. The chapters rapidly succeed one another, each with its lively dialogue and brief descriptive bits. Fortunately for a jaded public Miss Hawtrey has spared us scenes of swash-buckling and bloodshed. The romance is of old wars, but there is not much actual fighting, and the hero does not perform prodigies of valor. His marriage is dramatic and interesting, and the closing chapter, in which the young heir is brought home to the chateau, rings true. Since Miss Hawtrey can make so good a story of times and people touching whom she can have no very intimate knowledge, why does she not try her hand at a novel of contemporary life?

LITTLE PILGRIMAGES AMONG BAVARIAN INNS. BEING AN ACCOUNT OF LITTLE JOURNIES TO THE BAVARIAN HIGHLANDS AND TO VARIOUS QUAINT INNS AND HOSTELRIES IN AND OUT OF THE ANCIENT TOWNS, TOGETHER WITH REMINISCENCES OF STUDENT AND ARTIST LIFE IN MUNICH. By FRANK ROY FRAPIE. ILLUSTRATED. BOSTON: L. C. PAGE & COMPANY.

Mr. Frapie chooses a mixture of fact and fiction as the vehicle for his descriptions and accounts of Bavarian places and hostelries. The reader is likely to accept the method with good grace, for the story is not too strongly insisted upon, and the places described are interesting. More than thirty pleasing illustrations serve to emphasize the text, and to show how fascinating some scenes in Bavaria must be.

EATING TO LIVE, WITH SOME ADVICE TO THE GOUTY, THE RHEUMATIC, AND THE DIABETIC. By JOHN JANVIER BLACK, M. D. J. B. LIPPINCOTT COMPANY.

Dr. Black, although he has practised medicine all his active life in a very small city, that of New Castle, Delaware, has an excellent reputation outside his own state. When a physician in what is essentially a country town manages thus to impress himself upon outside communities, and in the intervals of a busy practice finds time to write books, we may be sure, that he is no common man. Those who read this latest of Dr. Black's books will easily realize that he is a person of special quality. The book sets up no pretense to original research in all the subjects it touches upon, for the author makes acknowledgment to many authorities, some of them accessible to all, and the work is frankly popular. It is, however, practical, sane, and modern. Many persons who are inconvenienced by a strict regimen will find comfort and hope in some of Dr. Black's opinions. He is no ascetic; he does not frighten his readers by a conspicuous display of the death's head. He has, for example, a much needed word or two exposing those who seek to spread the sale of proprietary beverages by denouncing in portentous headlines that great blessing, coffee. Dr. Black's advice to the middle-aged is of the kind that wise physicans have long been giving in vain. Not the least agreeable and valuable part of his book is that given to the discussion of wines and liquors. He urges moderation for all and abstinence for many, but he discusses the merits of particular wines with evident equal knowledge, and in a tone of personal satisfaction that the late John Fiske usually assumed when such subjects came up in his historical writings. There is humor along with the wisdom of Dr. Black's book. It is a work to be welcomed by all rational men and women who would live wisely and not too well.

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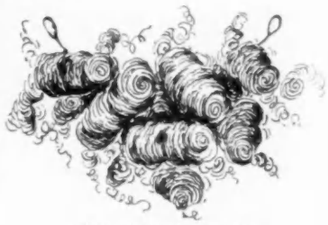

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